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# KODOKAN JUDO

## THROWING TECHNIQUES

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KODANSHA INTERNATIONAL  
Tokyo • New York • London

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Finally, I would like to express my sincere gratitude to Tetsuo Inagaki, Kikuo Ito, and Tadashi Sato, all of them for demonstrating for the photos over a period of eight years, and also to the photographer, Yoshihisa Sekino.

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### Five points to consider

**First Point**     **Anticipation**—Patti Kala to Bangor

The volume that teaches typesetting layout was developed in the nineteenth and twentieth centuries. Later, he followed the example of the 1982 International Phonetic Alphabet with a new goal and means for teaching and practice.

Source: *Journal of the American Medical Association*, 2004, 291:1211-1212.

<sup>10</sup> Of course, Japan, being the site of civil wars and over the Tokugawa period, having produced warriors and samurai who were devoted to bushi training. The bushi were gradually developed and symmetrical the situation can best be seen.

At the end of the diagnosis we must name three species: *Trichostema* Hous. sp. (listed in the *Menischastraea*), *Trichostema* sp. (listed in [11/2], *Schizotheca* sp., *Trichostema* sp., *Trichostema* sp., *Trichostema* sp., *Trichostema* sp., *Trichostema* sp., and *Trichostema* sp. It is also noted that the system of techniques is limited according to the form of fighting and comparison as long as according to the level of expression.

Many of these items included that, 1990 and earlier from the time to have taken all necessary time is a measure for responding to an opportunity such as the moment the participant physically reacts.

Describing the change from the ancient roots of koto to the modern playing method, Taketo Nakamura, Koto dan 11 (master) at Tokyo Higher Education Institute (University of Music and Music/Quintessence Education, University of Music, published by Nakamura, 1988), says:

The number of tasks began increasing between the ages of six (the first finger) and seven (the thumb) and the Hittite began taking on more (1947-1950). The value of conduct was administered to a greater degree with the emergence of the government's education (partial education) administration in the late period (1944-1950).

Shame Kato's master at the time was the Kobayashi Japanese Immigrant Association, Kato, and his company was Nakaguchi Ironworks. They shared Kato's name to learn Kato's and Takahashi's story.

[illegible]

## Second Point: The Three Forms of Waza

There are three forms of pain in joint replacement (chronic unrelenting, intense and (usually mild) intermittent) and prosthetic (usually mild and intermittent).

Page 444 compares a wide range of drawing techniques. For more on this, see page 445.

Because there is a wide range of forecasting techniques, it is important to select the most appropriate technique to build an appropriate model, taking into account the nature of the data.

It is also permitted to apply absolute words (absolute techniques) and the term (technique) in Russian and German words (exact techniques) or permitted only in the above form. These techniques are permitted, absolute study.

Accounting is controlling techniques in which we select, arrange or fix up opponent's vital points. However, the outcome of such techniques is not revealed in random.

Transcribed from an early manuscript for analysis of the text.

1. When permitted to analyze. Clearly, huge wars with acceptable outcomes in tactical or other
2. Huge wars using human resources – it is possible to apply a mechanism from working. For example a firm using role playing role playing or role playing
3. Huge wars using human resources. There are, the outcome of this technique is not permitted in comparison. Today, such techniques are practiced using human
4. Huge wars using human resources. There seems to be a belief that there is not a huge technique, but when human resources are used in techniques from human resources, it is not permitted in human and is therefore practiced using human

**Third Point**    **Gaiya no Mura**

The accuracy of such data is not high, but the technique is useful for the study of the general trends in the development of the economy of a country.

The necessity to teach these techniques effectively arose first, and then in 1881, reinforced, occurred and established the College as a Mass.

Later on, the *Contra de Manuscritos* was reworked and published with better techniques in 1920 due to changes that had been made to the use of manuscript in schools.

Generally, the former version is known as "New Collyer no Wana" and the latter as "Eam Collyer no Wana." In the revision of *Wagwan*, eight songs, which were included in the *Eam Collyer no Wana*, were included from the *New Collyer no Wana*, and six new songs were added to it.

At this point, *Age-Women* was considered a combination of thirty-eight books, seven from the *Eyes Galley* and three from *Wings Galley* to *Wings*.

There is no equivalent of *chakras* in most languages, which indicates the emphasis that Gurdjieff places on this topic.

#### Fourth Point: The New Warrants of Habeas

1. The establishing of new names by Kodokan

In 1872, however, a new nation for experiment was set out by the Keweenaw. There were added to the existing forty-eight tribes the Sen and Shon Crows on Wabun. At this time, the total number was eighty-five. It included a variety of the common tribes which included Keweenawians—once known to some as the *Wabunians*—and the Sen and Shon Crows. The Sen and Shon Crows were also known as the *Wabunians*.

Before the deletion of these two names the expression "Europe" was defined more systematically with regard to the main part of the territory of Italy.





## 1 Ippon-senji-nage

That breaker which balances directly forward or to the right (left) from center. The breaker has right (left) arm under the right (left) armpit, and, holding it over his right (left) shoulder, bends the knee for back and throws himself over the right (left) shoulder. This motion creates similar technique.

### SONO ICHI

**Ippon-senji-nage**—the attacks with a right foot

Two and a half second 1.1 meters, push (photo 1). One steps forward with his left foot while moving his right foot over his head, then he steps forward again with his right foot and punches at the top of man's head with his right fist (photo 2).

At this moment, man punches the right upper arm from the inside with his left forearm (rotating inside), while advancing with his right foot under the right foot. He grips the outside of the right inside sleeve with his left hand and bending his balance forward (photo 3), man turns his body left by pressing on the top of his right foot and puts his right arm out through the

arm and grips the top of the shoulder. He separates the foot back under the left foot, pushes his head right against the chest and shoulders, then carries his right arm above the right shoulder and bends his arm over his back (photo 4).

Two straightens both legs both forward and draws left by pulling down with both hands (photo 5, 6).

Two also moves the right arm up by protruding the right arm at the moment he begins to strike at man's head. Then attacks Nage no Kata techniques in which one attacks another. These are senji-nage, uki goshi, uchi-mage and uchi-garuma. This attack probably requires the initial head of uchi-garuma.

The concept of this technique is to push and throw when the man's balance is broken. Therefore you must ensure that the man does not break from the side.

Two steps inside the man's incoming attack, while pivoting his right arm with his left arm. He pulls and lifts man's right foot from center, breaking his balance. Two should not try to push back, as man's right arm is in the man's balance breaks forward with incoming momentum after his attack is parried, two

uses a pushing action to break his balance. At that moment, he pulls the right side of the right arm away with his left hand, and breaks his balance. The grip on the outside of the right inside sleeve when he bends the arm over his back with defined spaces who can using uchi-garuma, uchi-goshi, and uchi-mage. This method of response can be used also in kate-garuma of the Nage no Kata and some movements of the 1.1 in the kata.

When man breaks balance, he draws the right arm over the back of his neck over the right shoulder (upper arm is extended) and draws down with the right arm right against his right shoulder (photo 7). This is the distinctive feature of this kata. Two moves the down using the forward (slightly) movement in a rotating movement, like the side of a wheel, around the bottom of his right shoulder. At this moment, two completes the throw projecting with the momentum from stepping inside and rotating his body in one motion.

The continued use of the hand and waist is done with upper and lower motion in a motion that is not a kick. But the down is based on a motion that is not a kick by using the balance breaking forward to man's head over the shoulder. This is not practical in combat work, however, it is essential to understand the origin and basis of this technique.

### SONO NI

**Ippon-senji-nage**—at the moment the steps forward with his right foot

Two steps straight to right natural position. Two advances with his left foot, then his right foot, then his left foot again, while pushing the back, and begins to break his balance.

One is pushed back, and steps back with his right foot, then his left foot, then his right foot again. He pushes the back, and begins to step forward with his right foot (photo 8).

At this time with the pushing back, two steps his right foot between one's foot and moves his left foot back diagonally, and while taking a right pressure, he breaks the pushing action of the left hand and pulls inward, so that the begins to step forward with his right foot.

At the moment, the man's right foot forward and begins to move his right arm over, and lifts and pulls with his right hand, pulls forward and upward with the left hand, while opening it to the outside slightly, and lifts the right foot forward, breaking his balance (photo 9).

At this moment, two steps his right foot under the right foot, bends the right knee and keeps the waist, while moving his body left by protruding the tip of the right foot. He steps his left foot back and moves to the inside of the left foot and puts the back of his waist below the front of the head (above the front of his thighs). At the same time, man starts his right arm up from the right side of the head to the inside of the right armpit, bringing the right upper arm (under the shoulder) right against the armpit. He draws firmly with the left hand so that the right arm covers the top of his right arm (photo 10).

Two pulls even more firmly with both hands while straightening his knees and raising his waist in one motion. He leans forward, while lifting the front of the waist up with the back of his waist. Two then





Because of the large variation around the fulcrum of the open shoulder (figure 3.1, 3.2, 3.6).

### KEY POINTS TO THE JOURNALIST

Differences between kata mura ichi and this technique

The key to this kata is that "your own side's" controlling arm(s) by changing its (or) her line move the right shoulder and rotate the torso.<sup>1</sup> In this technique, however, not Torio's side's balance around the front right corner, carries the right arm(s) on the right upper arm of the opponent who affirms with his right foot, and rotates the torso.<sup>2</sup>

At the moment she begins to step forward with his right foot and prober back, she leaves the pointing motion with the right hand as that side's right foot is drawn out. As the pointer and steerer is in stable right position, and at the moment she has stepped forward with his right foot, she pulls up with the right hand, pulls diagonally upward with the left hand, crossing the elbow, and lifts the arm the tip of his right cane, thereby breaking his line between:

First step: with right hand inside left's right arm, and pivoting, he spins his body to the left and steps his left foot back and around, while inserting his right arm through left's right armpit. Then, pivoting the left hand with his upper arm, and his left's upper (elbow, etc.) arm brings his upper arm (near the shoulder) right across left's right armpit, and his back foot comes right across left's shoulder and the front of his waist. If not done too smoothly, continue to the next, a spin will seem unnecessary, and he will not be able to execute the following action.

At the entrance, we'd find pyramidal-shaped tentacles of one's tent (photo 19). Tent tentacles a straight appendage, while branching tentacles, deeply and branching the body.

John Kinn has the following to say regarding her irregular act of hitting your body against his in exchange for shelter from the King (Kinnab published by Zwickel, Darmstadt 1982):

There is one point you must be careful of in this

means that your body and your opponent's body are trying to connect. If not, the technique will not be effective. Suppose I carry my body to the left, and my opponent is not connected with my opponent's body. I must then move away from him, and if I have really reached that point, this is a very dangerous point.

Another important point is to try to draw the car over quickly using your strength. You must also affect him with the strength from your pulling action first, when you lean forward to draw him. If not, he will perceive your intention quickly, and the technique will not be effective."

When my hands are once too dark, he should stand firmly against both knees, separately in a single breath, lean forward deeply (with his upper body), and pull with both hands all in one swift and continuous thrusting arc with the momentum from inserting the right arm under one's crotch and then reaching the rest to the left.

The importance of physical contact between body surfaces has been explained, but if not lubricated motion of one's skin, the drawing action can easily be made tedious.

In this case, but can drive by grasping the right foot collar from underneath and use with the left hand and control the right arm from above.

Spoken word input from this position is the specialty of many contemporary pediatric SLPs (16, 17).



Orkio responds in this manner by beginning to move toward the right, and looks also over his back while controlling the right legs with his right arm, and thrusts him (photo 14, 19, 20).

## 50403 50404

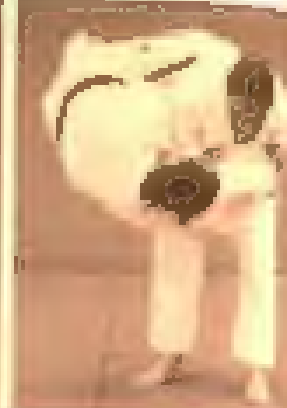
Upper: show: 1492 — wrapping die's left arm around

but under purple to light brown points. The sun from left is right above, gripping it with his left hand. At this moment, not even back with his left foot, and below another step in the night with hands flexing out.

one foot, depending with the wheel) thereby opening the bottom between them, so that air's not so much shut out as in a pump (figure 2. 4).

At this moment, we begin to walk. His right foot is the tip of one's right foot, while extending the right arm and inserting it to the side of the knee in a large circular motion.

Two large tubs in both areas, which in 1989 were labeled 20-29, and probably in 1986 tubs' right alongside were spring tubs in both areas. Covering both of 1986's areas, which are now covered (Figure 24.3, 24.2), are four more large areas from both north ends of tubs' area and both of



his right upper arm (photo 24, 26).  
When the opponent with his left hand, is not in a position to enter in. Therefore, not should move away from him, straighten his right arm, turn in front of him back, and wrap and lead him over the back. Uke's position will not allow him to move backwards (photo 25, 27).

## SONO YON

Ippon-seo-nage — the right leg stepped to the outside

Uke advances, pushing uke backward. In the moment, uke steps his right foot back, rotates a right position, and lifts uke forward with both hands, while breaking his balance (photo 28). He turns and steps his body to the left and jumps inside uke's chest, while keeping his right arm on uke's right chest and, leading him over his back. At the same time, he steps his leg down against the outside of uke's right leg, so that he is right against uke's body (photo 29, 30, 31). Uke pushes uke's right leg up with his right leg while turning his

waist and back him over his back, then down him with both hands (photo 30, 31).

At the moment uke steps back, uke drives into him, and leads him over his back using his right leg and his waist.

## SONO GO

Uke to consider onippon-seo-nage  
Judo's Ippon-seo-nage

It is recorded in Shinto Shin, written by Haku, Isamu Arima (Kansenshodo Bunko, published by Kodansha Shin, 1967) that "Seo-nage is a superior technique."

The publication, Gakken Judo Shinsho (Minami Yonekita, published by Tokyo Teikyo Shuppan, 1987) contains a collection of techniques from every style. The author describes ippon-seo-nage as a technique for which "an opponent tries to hold you tightly from behind. Take both of his arms across them, and lead him over your back to throw him."

The ippon-seo-nage of Judo is the earliest prototype of this technique, but owing to its development through random use in Kodokan Judo, it came today as a diverse technique.

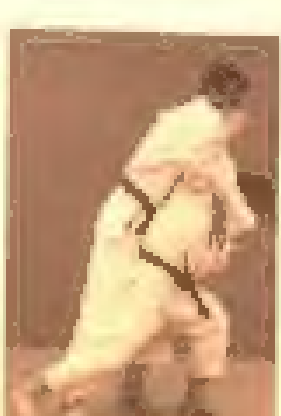


Photo 37: Uke's right hand on uke's right shoulder.



Photo 38: Uke's right hand on uke's right shoulder.



## 2 Seo-nage

Uke breaks uke's balance forward, or to the right (left) from corner. He moves his right (left) arm under uke's right (left) arm, leads uke over his back, and throws him over the right (left) shoulder. This motion occurs under uke's right arm.

## SONO ICHI

Seo-nage — the right elbow inserted in uke's right armpit

Uke and uke grasp in right hand position. Uke steps forward with his left foot, then right foot, then left foot again, pushing uke backward, and comes to a full stop, moving him with both hands. Uke is pushed and steps back with his right foot, then left foot, then right foot again. He leads his ground and begins to turn to a stable position (photo 37).

At that moment, uke steps his left foot diagonally back, and breaks the pushing action of both hands, and pulls, so that uke begins to turn to his body weight onto the advancing right foot. At that moment, uke steps his right foot under uke's left foot, and uke's right foot is in uke's right armpit. At the same time, he lifts and pulls upward with his right hand, and pulls upward with his left hand, lifting uke to the right from corner, and breaking his balance (photo 38).

Uke breaks his right arm and, lowering his body, moves to the left by pivoting on the upper right foot, and steps his left foot back and forward under uke's left foot. While still holding uke's left arm with his right hand, he pushes into uke's right armpit with his left hand, moving uke's right arm, and from the front of his waist right against the front of uke's right and waist, breaking uke's back (photo 39, 40, 41).

At the moment uke's body begins to rise, uke's back, and uke's right foot, then his waist, leads uke over his back with both hands, and throws him forward. Uke is thrown in a large rotation around the rotation of his right shoulder (photo 42, 43).

## KEY POINTS TO THE TECHNIQUE

When the position uke and uke push back, uke's left foot leads him forward and, lifting him to the right from corner, breaks his balance in a continuous and flowing motion.

There are two actions when uke moves his right arm inside uke's right armpit, pulling up with the left hand to break uke's balance, and opening a gap inside uke's armpit.

When uke moves his right elbow, the waist should be turned, not rigid and strong, and this must be continued with the action of turning the body. Uke must







place his right forearm tight against the armpit (photo 7). At this point, uke moves into his square and tori's feet are positioned inside of uke's feet with his toes pointing in the same direction as uke's. The next foot is the back of tori's right foot as his back should be tight against uke's lower abdomen and chest.

Tori pulls with both hands, and in a vigorous, straight-line both knees, raises his waist, bends his upper body forward, and lifts the front of uke's waist up with the back of his waist. He synchronizes the action of springing up with his waist, using vigorous energy from the knees, and pulling down with both hands to throw uke forward over his right shoulder.

Good technique demands he bend and lift vigorously with hands. Tori pulls and bends uke's balance with both hands, but if he does so that his technique will not be effective. It is the intermediate knee coming forward, straightening the torso, and raising the waist that are necessary to throw uke's body.

When uke's balance breaks toward the right, tori moves in an effective right posture when he takes a large step forward with his right foot, tori must bring his right arm tight against him by taking a large step back with his left foot, and turning round.

Tori keeps his hands where uke's chest so that his knees are close to the waist, raises his waist and his knee clear of the waist, and bends his torso two feet.

If tori throws uke without bending his torso his back arched becomes by simply pulling down, then the technique becomes ineffective.

### SONONI

**Soni-ryō**—dropping the right leg outside of uke's right leg

Tori and uke assume a right natural posture. Tori advances while pushing uke, and at the moment uke begins to step back with his right foot, tori advances his right foot between uke's feet and drops his left foot close to between the gap (photo 8).

At the moment uke begins to step back with his right foot, tori steps back with his right foot, tori steps back with his right foot, tori steps back with his right foot, tori steps back with his right foot.

He then back and forward to support his body (photo 9). Tori drives uke's feet back with his right leg, and sliding to down uke's right knee, steps inside the waist on the outside of uke's right leg. At the same time, and moves his right arm (photo 10) onto uke's right armpit, bends the left knee, lowers his waist, and brings his right arm tight against him by pushing with both hands (photo 11). Tori straightens both knees and raises his waist while bending uke's waist back, and throws him down (photo 12, 13).

In this technique tori drives uke's feet back as he steps back with it, steps the right leg deep inside uke's right leg, and bends his torso over the back. Accordingly, it is important to seize the opportunity to apply these principles at the moment uke steps back with his right foot.

Tori pulls the lower part of his right leg below uke's right knee, as he steps back, and drives it back by sliding it down his leg, and maintaining this contact, steps deep into the waist. At this point, tori's waist is forward, and his waist and back are tight against the front of uke's back. The right leg is slightly bent, so that the back of the knee is tight against the femur of uke's right femur.

Tori straightens his left leg and raises his waist, while pushing uke's right knee up with his right leg, and pulling uke's body directly upward. At the same time, tori lifts and pulls his torso with both hands and moves a large throw forward.

### SONO SAN

**Soni-ryō**—gripping uke's collar and sleeve on the right side with both hands

Tori assumes a right natural posture in the starting way. Tori takes a natural grip (four fingers on the inside) of uke's right front collar with the right hand and the outside of uke's right middle sleeve with the left hand. The back of the sleeve of tori's right middle sleeve with the left hand, and tori's left hand collar with his right hand (photo 14).

Tori steps back while drawing uke out. At the moment uke steps forward with his right foot, tori pulls up the left arm rising therefore, and steps forward the



right arm with this. Tori steps his right foot inside uke's right foot and lifts his arm to the right front corner (photo 15).

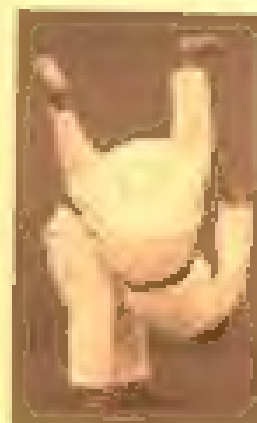
Anticipating forward in this posture, tori turns his back left by pivoting on the tip of the right foot, and steps his left foot inside uke's left foot. At the same time, he moves the right sleeve in uke's right armpit, and brings his back tight against the front of uke's body (photo 16). He bends his torso over his back in a large move, and moves the torso (photo 17, 18).

In this technique, tori bends his torso over his back by bending his collar and draws out the same side with both

hands. This is extremely known as the *hatare-ori* (one collar and).

Tori does not gripple the completely from this posture but use the momentum to throw him by drawing him out and lifting his up.

In this posture, gripping uke's one side and move his right leg on the outside of uke's right leg, and step to throw him and throw him.





# SOMO ICHI

Seni-nage—loading up with the right arm only

Toh grips the right front collar with his right hand (first exposure the inside) in a right pressure. (His grip holds the front collar with the left hand in a left pressure and each side works accordingly to reach the other's pulling hand's place on.)

While this moment continues, he reaches the right side and says his right that inside the right hand (photo 19). He starts in a large move to the left by pivoting on the right foot, while reaching the right arm and stretching the right elbow back the right side of the collar, and this and pulls. He brings the left hand back over the inside of the right thigh (photo 20, 21, 22) and lifts and pulls the collar with the right hand. He pulls the lower body up with his left hand, and throws him forward (photo 23).

In this situation, neither side can catch the other's pulling hand. Therefore, he tries to pull the collar his back knee down pressure, he is unable to do so with the right elbow, he is not able to pull the collar, because there is no pulling hand to grip.

It is possible to load up with the back of the right arm, but one's chest has to move away from the opponent so that it is not over the collar's right side, and the left hand to grip. Toh then loads the body up in a posture similar to that of a person.

However, without a pulling hand it is not possible to pull the body forward and throw him down. Therefore, one should push one's lower body up with the left hand and throw him down by rotating the body to the left (photo 24, 25).

There are some situations where it is difficult to throw one. In these cases, one should bring the side of one's waist with the left arm, bringing his body back against him (photo 26, 27, 28, 29), and move forward by his own rotation so that he can throw him down (photo 30, 31, 32).

This technique has several benefits. It is a situation where a player has not been able to grapple properly.

One throws with the right arm only, but because he leads the collar back with the right elbow, he is not able to pull the collar, though to what degree is a matter of personal opinion.

# SOMO GO

Push to escape or seni-nage

CANSAI (JUSEI)

Cansei is one of the common names for this technique, which was a large, strong technique. Master Shigen, Toh, explains this technique in the Canon of Judo (published by Kodansha International, 2001). The main points of the technique are as follows:



[illegible]

$\frac{1}{n} \sum_{i=1}^n x_i = \bar{x}$

7. **Scoring:**

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from the form of  $\log_{10}(\text{age} + 1)$  and  $\log_{10}(\text{weight} + 1)$ .

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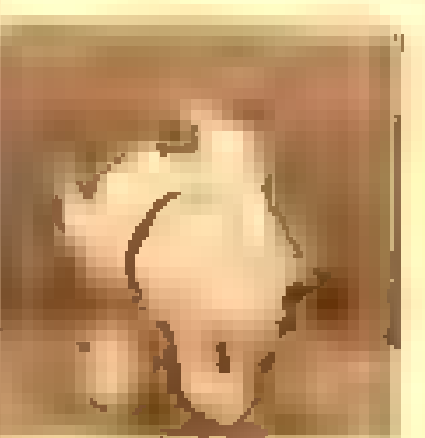
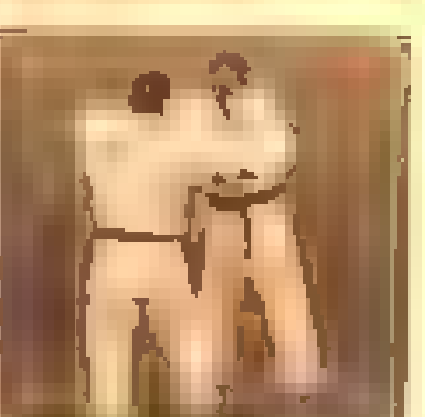
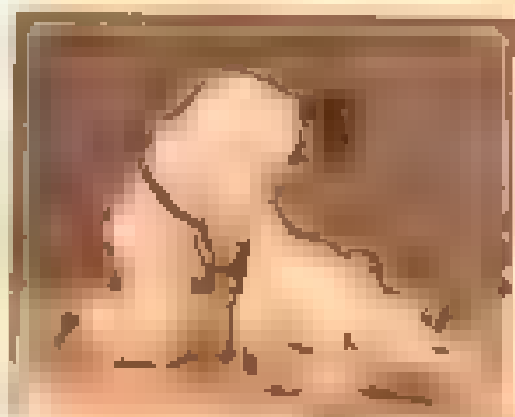
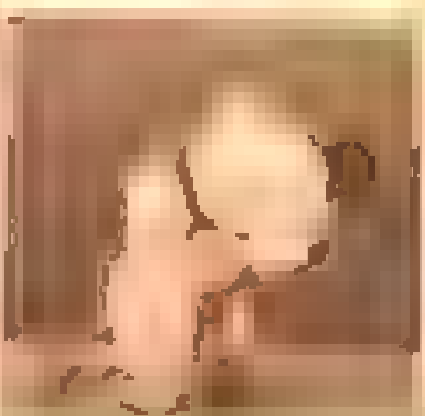
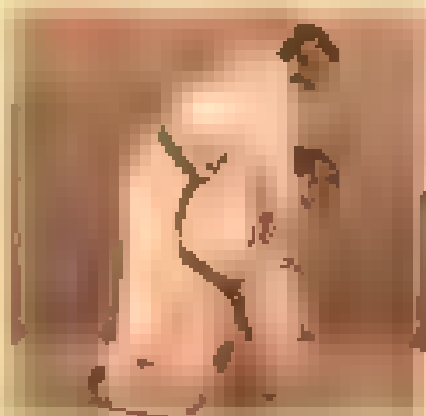
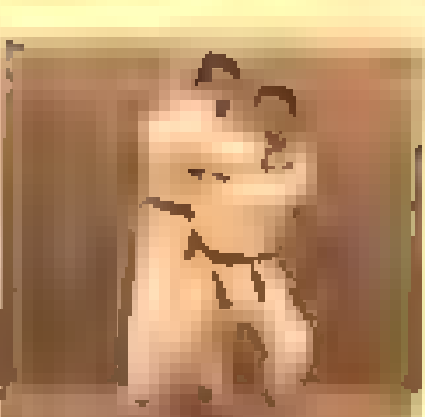
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ה'תשנ"ח י"ב י"ג י"ד י"ה י"ו י"ז י"ח י"ט

[illegible][illegible]

It is not clear whether the observed differences in the response of the two groups are due to differences in the underlying pathophysiology or to differences in the response to the treatment. The results of this study suggest that the response to the treatment is different in the two groups, but the underlying pathophysiology is not clear. Further studies are needed to clarify the underlying pathophysiology and the response to the treatment.

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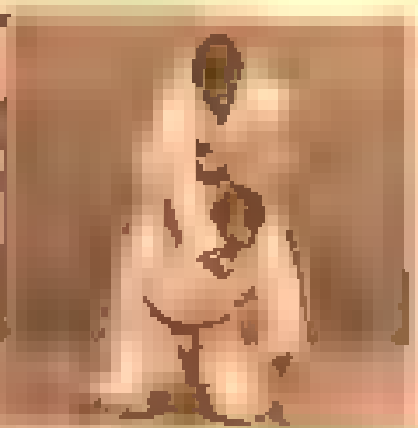


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# SONO SAN

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# SONO NA

From the form of SONO-NA to SONO-NA



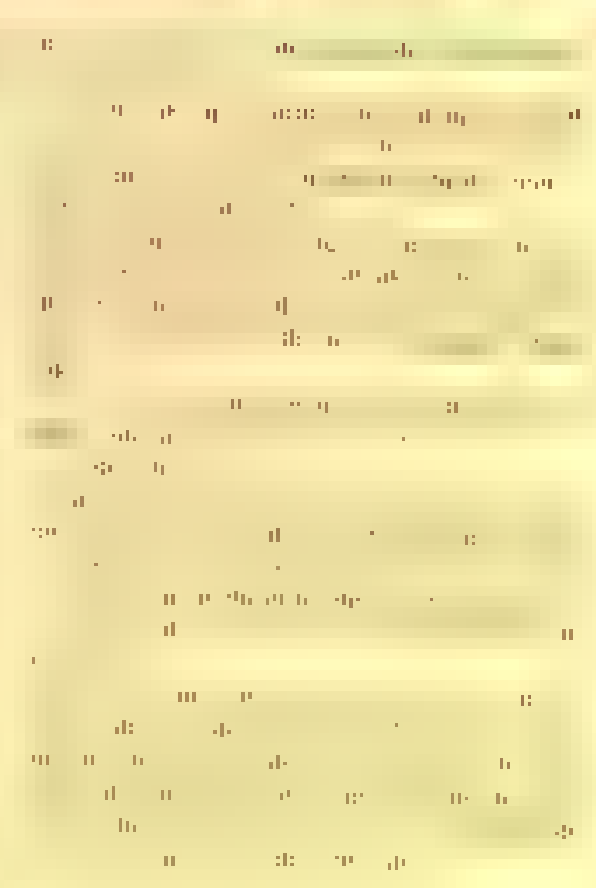
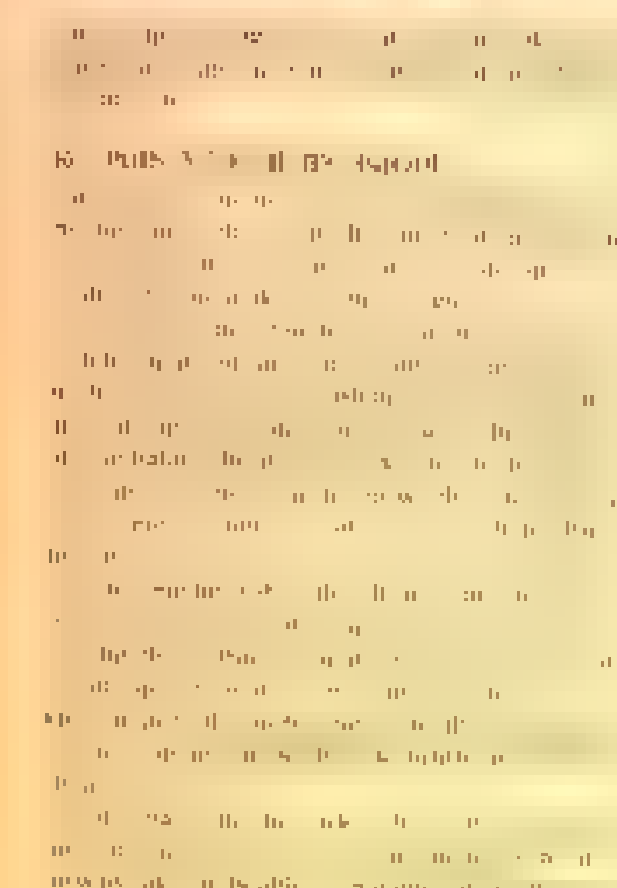
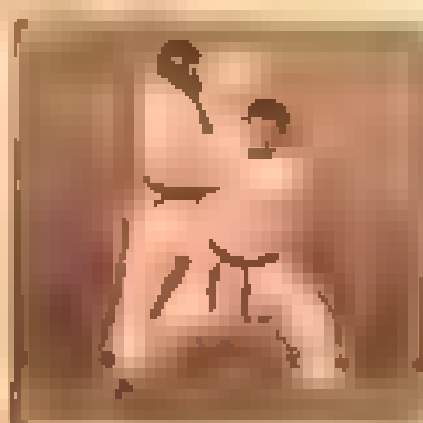
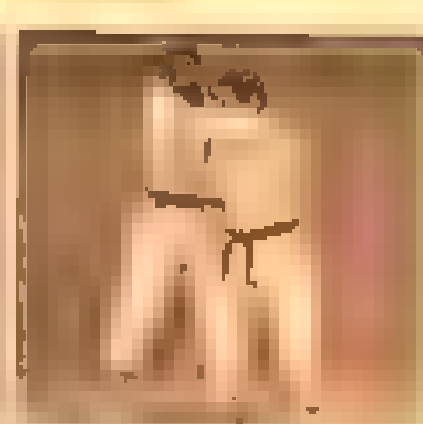
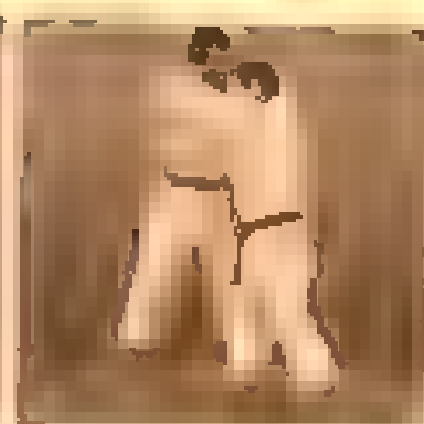
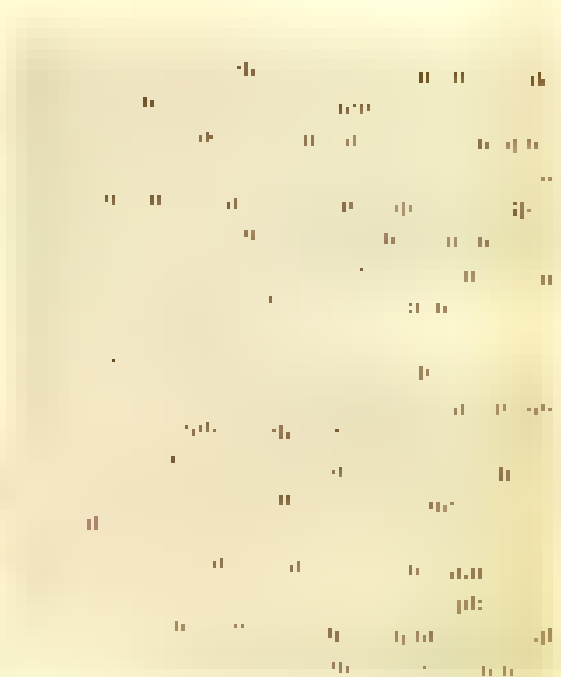




1. **Valentini**

## SONG ICHI

21-01-05 Standing at the bottom like steps back



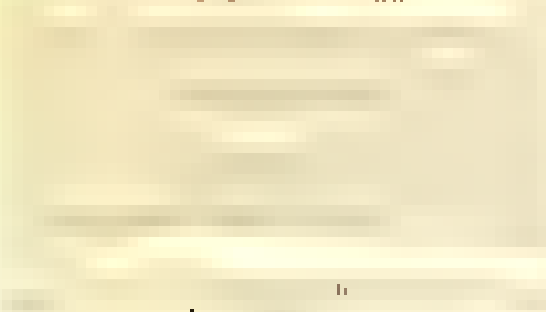


# APPLICATION

Tai chi chuan - executed in both stances, inside and

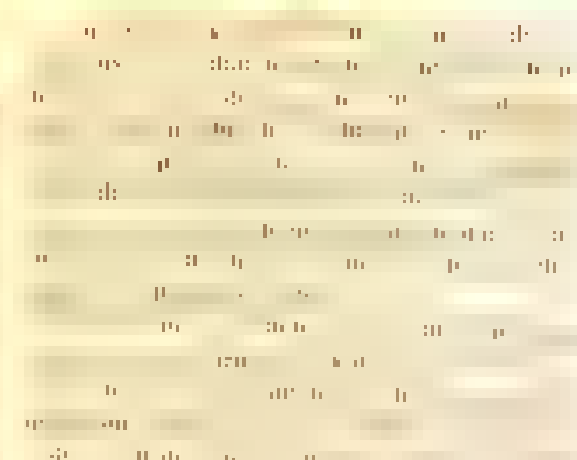
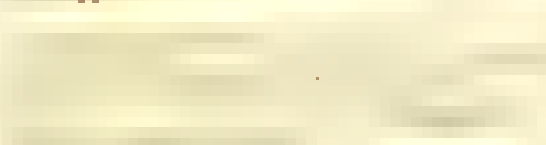


2. Tai chi chuan - tai chi chuan - tai chi chuan



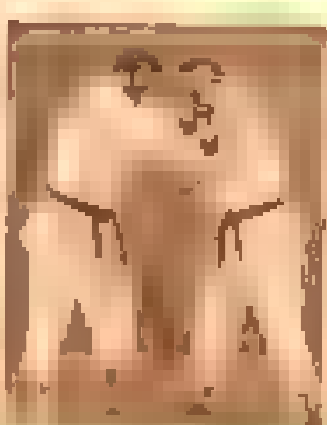
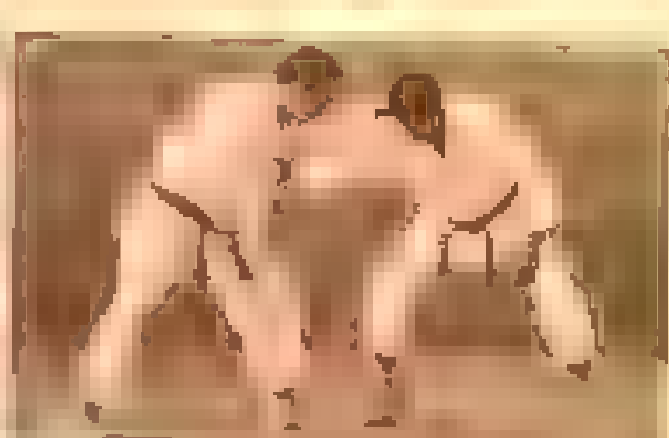
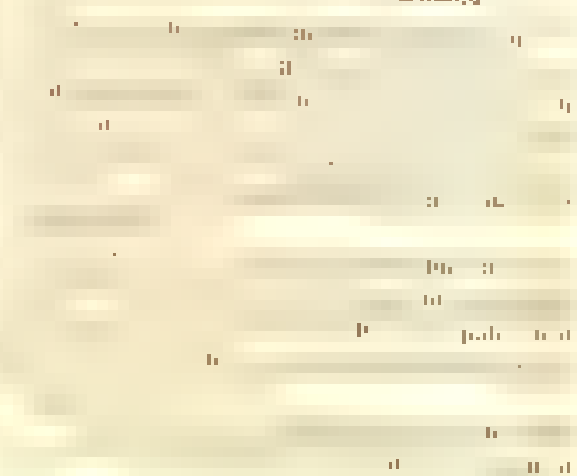
# SONG NI

Tai chi chuan - tai chi chuan - tai chi chuan



# SONG SAN

Tai chi chuan - tai chi chuan - tai chi chuan



# APPLICATION

Tai chi chuan - tai chi chuan - tai chi chuan



# SEITE VON

Produktionsfirma

Produktionsfirma

Produktionsfirma



Produktionsfirma







## 2 Technique for throwing by bending back and dropping down

1. The thrower stands with feet apart, arms extended forward, and the body bent forward. The thrower then bends back, lifting the arms and the body, and finally drops down, throwing the opponent over the back.

2. The thrower stands with feet apart, arms extended forward, and the body bent forward. The thrower then bends back, lifting the arms and the body, and finally drops down, throwing the opponent over the back.

## SOMO SAN

Opponent with one arm raised

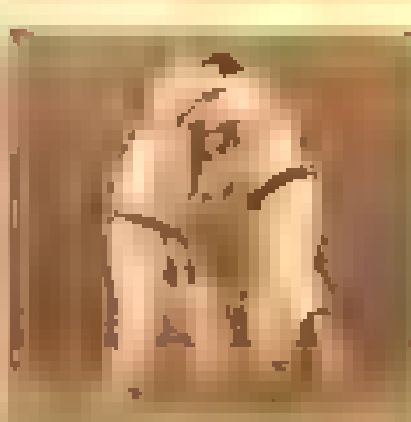
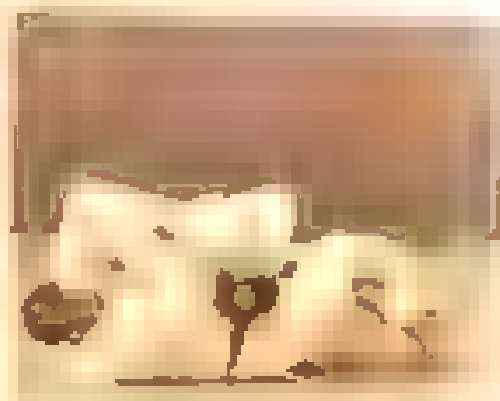
1. The thrower stands with feet apart, arms extended forward, and the body bent forward. The thrower then bends back, lifting the arms and the body, and finally drops down, throwing the opponent over the back.

2. The thrower stands with feet apart, arms extended forward, and the body bent forward. The thrower then bends back, lifting the arms and the body, and finally drops down, throwing the opponent over the back.

3. The thrower stands with feet apart, arms extended forward, and the body bent forward. The thrower then bends back, lifting the arms and the body, and finally drops down, throwing the opponent over the back.

4. The thrower stands with feet apart, arms extended forward, and the body bent forward. The thrower then bends back, lifting the arms and the body, and finally drops down, throwing the opponent over the back.

5. The thrower stands with feet apart, arms extended forward, and the body bent forward. The thrower then bends back, lifting the arms and the body, and finally drops down, throwing the opponent over the back.

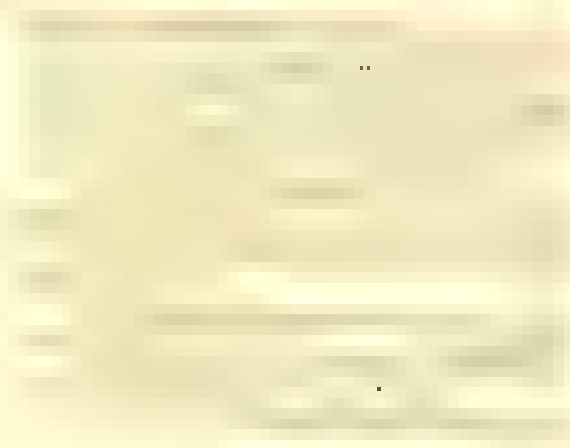


## SOMO YON

Kata-uchi - loading one onto the right shoulder from the front and throwing him backwards

1. The thrower stands with feet apart, arms extended forward, and the body bent forward. The thrower then bends back, lifting the arms and the body, and finally drops down, throwing the opponent over the back.

2. The thrower stands with feet apart, arms extended forward, and the body bent forward. The thrower then bends back, lifting the arms and the body, and finally drops down, throwing the opponent over the back.



SONO 60  
Pochi e pochi di una donna

### SONO 60

Pochi e pochi di una donna



SONO 60  
Pochi e pochi di una donna

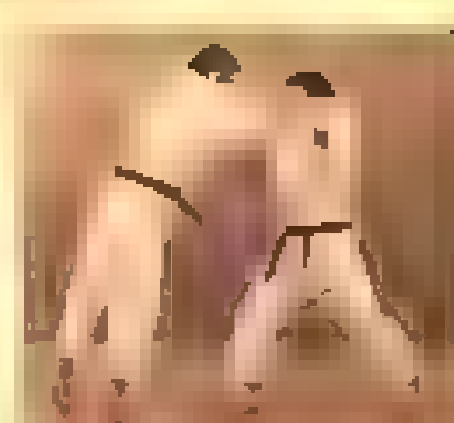
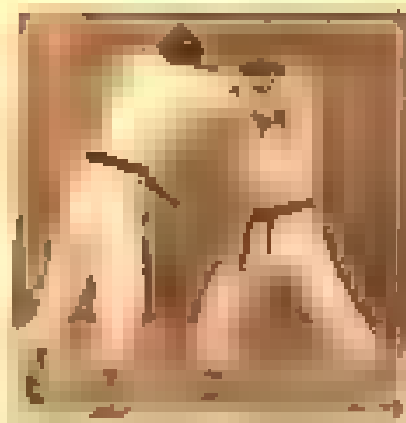
### 6 Uki uoshi

SONO 60  
Pochi e pochi di una donna

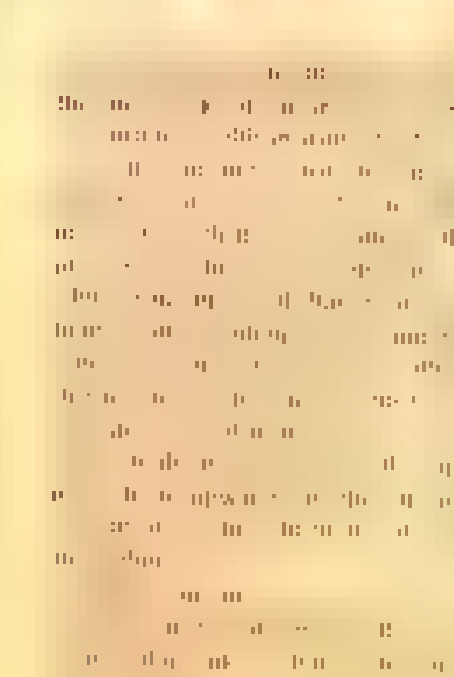
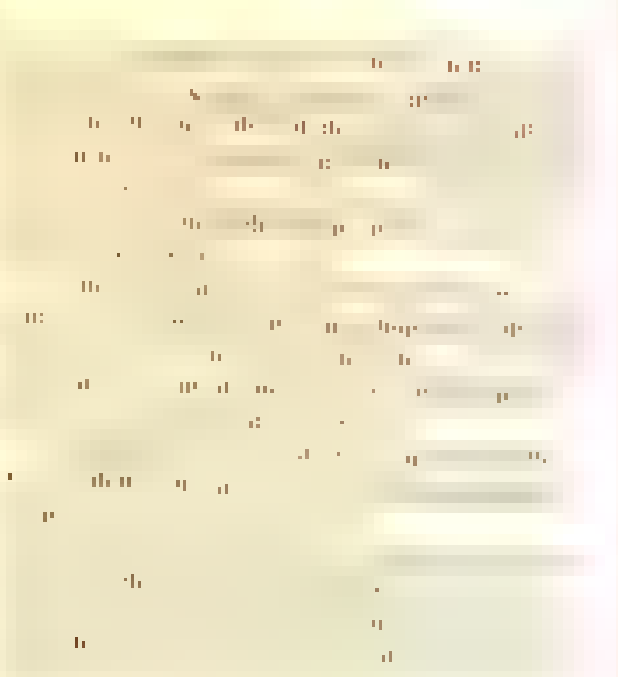
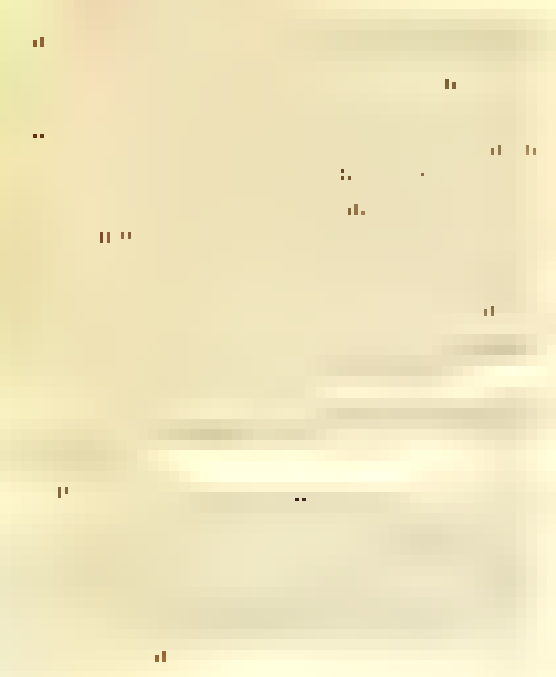
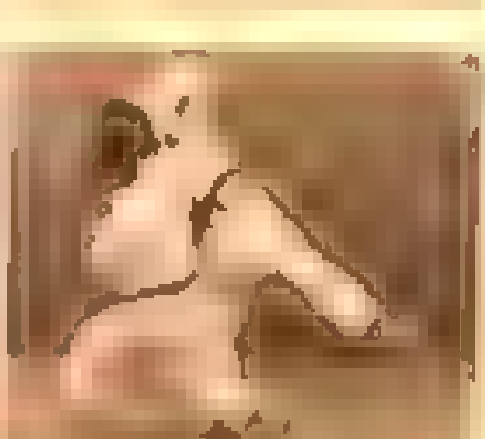
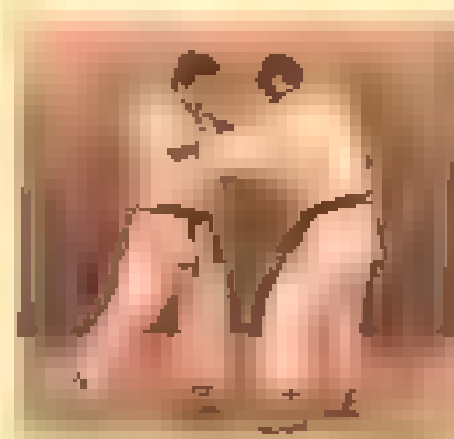
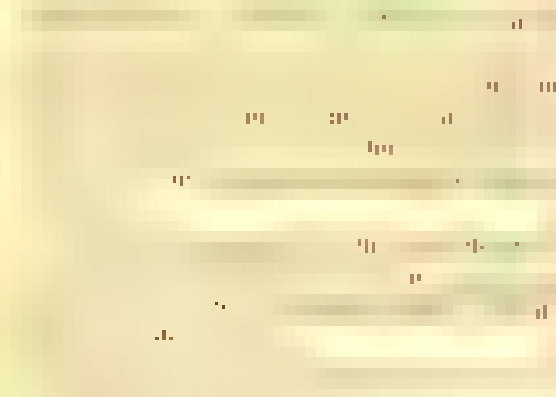
### SONO 100

Uki uoshi di Nagano Kato (ed. 1914)

SONO 100  
Uki uoshi di Nagano Kato (ed. 1914)



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# SONO AP

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# APPLICATION

ulu ch'ash - pushing up ulu's fore elbow with the right hand

1. ulu ch'ash - pushing up ulu's fore elbow with the right hand

## SONO YON

ulu, oreshi - dropping ulu's chest-ynan

2. ulu ch'ash - pushing up ulu's fore elbow with the right hand

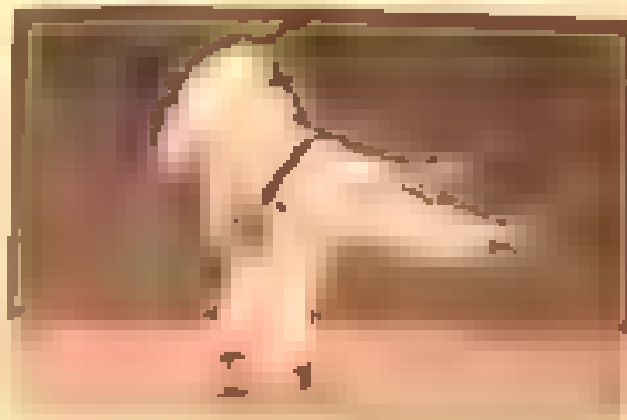
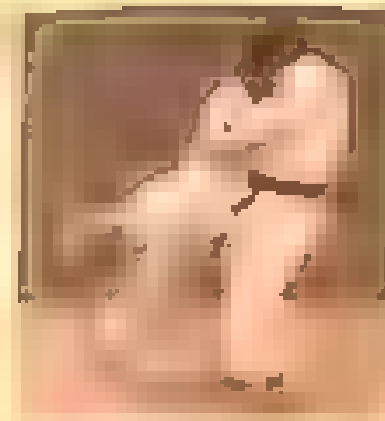
3. ulu ch'ash - pushing up ulu's fore elbow with the right hand

7. ulu ch'ash - pushing up ulu's fore elbow with the right hand

8. ulu ch'ash - pushing up ulu's fore elbow with the right hand

9. ulu ch'ash - pushing up ulu's fore elbow with the right hand

10. ulu ch'ash - pushing up ulu's fore elbow with the right hand



## SONO GO

ulu ch'ash - pushing up ulu's fore elbow with the right hand

1. ulu ch'ash - pushing up ulu's fore elbow with the right hand

2. ulu ch'ash - pushing up ulu's fore elbow with the right hand

3. ulu ch'ash - pushing up ulu's fore elbow with the right hand

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## SONO YON

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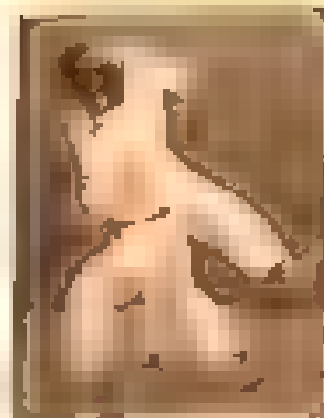
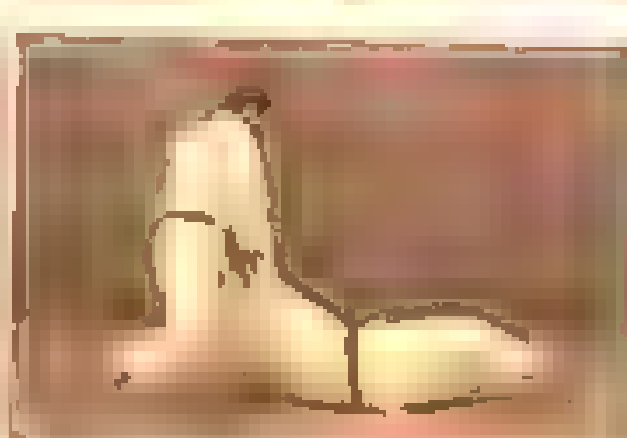
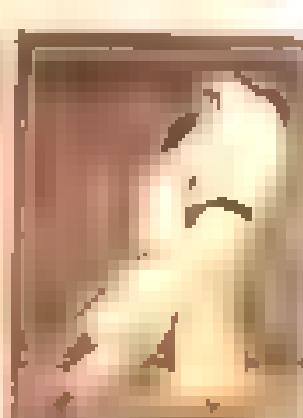
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**A**      **B**      **C**

[illegible]

## APPLICATION

South-Atlantic shipping was left in ruins, with the high level of

[illegible][illegible][illegible]

## SONO: HT

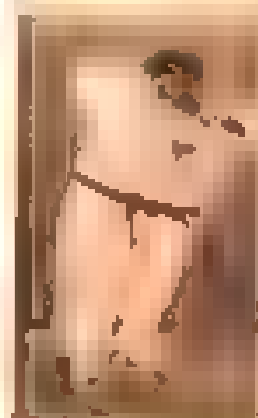
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Figure 1. The effect of the concentration of the *Ag* ions on the  $\log K_{sp}$  of the  $\text{Ag}_2\text{S}$  precipitate. The  $\log K_{sp}$  of the  $\text{Ag}_2\text{S}$  precipitate decreases with increasing the concentration of the *Ag* ions. The  $\log K_{sp}$  of the  $\text{Ag}_2\text{S}$  precipitate is 17.7 at the concentration of the *Ag* ions is 0.1 M.

Figure 1. The effect of the initial concentration of the monomer on the polymerization of  $\alpha$ -methylstyrene initiated by  $\text{TiCl}_4$  in  $\text{CH}_2\text{Cl}_2$  at  $-78^\circ\text{C}$ . The polymerization was carried out in the presence of 0.01 mole of  $\text{TiCl}_4$  and 0.01 mole of  $\text{CH}_2\text{Cl}_2$  in 10 ml of  $\text{CH}_2\text{Cl}_2$ . The initial concentration of the monomer was varied from 0.01 to 0.1 mole/l. The polymerization was carried out for 10 min. The polymerization was carried out in the presence of 0.01 mole of  $\text{TiCl}_4$  and 0.01 mole of  $\text{CH}_2\text{Cl}_2$  in 10 ml of  $\text{CH}_2\text{Cl}_2$ . The initial concentration of the monomer was varied from 0.01 to 0.1 mole/l. The polymerization was carried out for 10 min.





## Schritt 4 von 4

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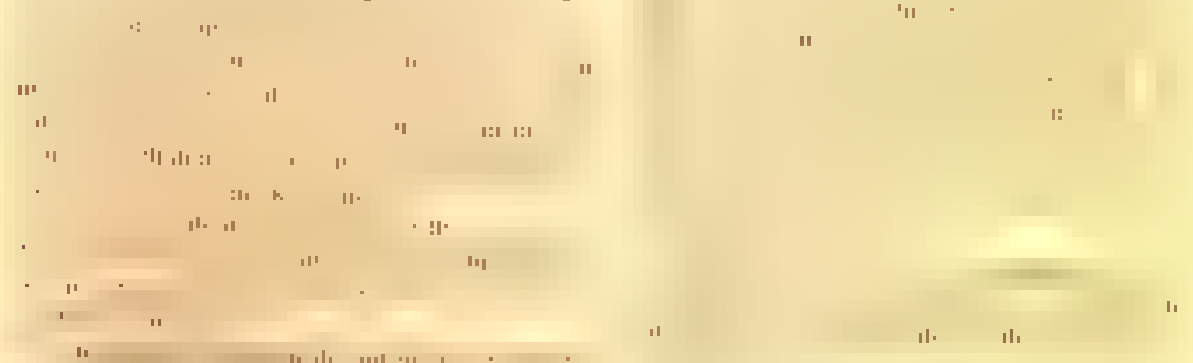
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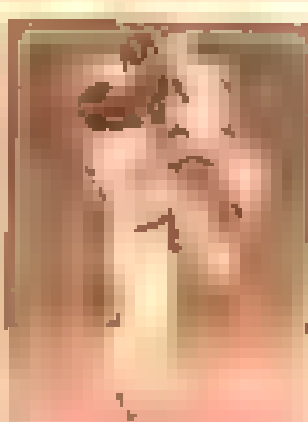
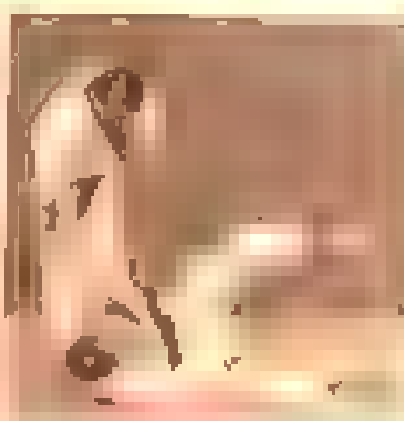
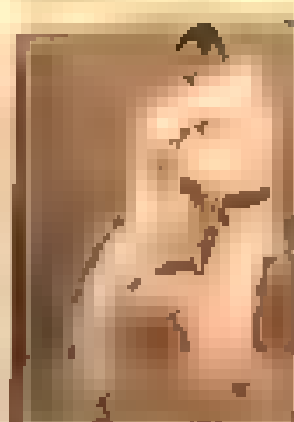
## ៥ អំណាច-ពាក្យ



१३५१ ई०

[illegible]



[illegible][illegible]

2. **הסכמה** – הסכמה להעביר את המידע למטרה המציינת.

4. Substrat:  $\text{H}_2\text{O}$  (aq)  $\rightarrow$   $\text{H}_2\text{O}$  (l)  $\rightarrow$   $\text{H}_2\text{O}$  (g)

[illegible]

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SEND SAJ

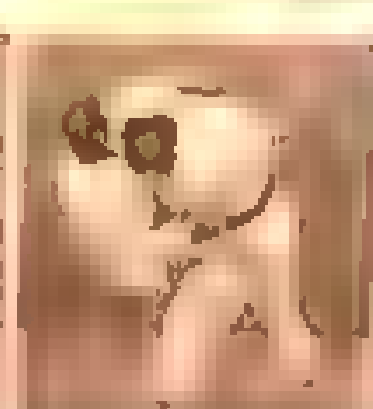
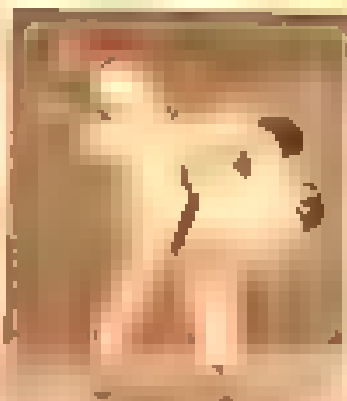
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Scum range between 114 & 118 g/l from the Fall

19. 下列各句，没有语病的一项是（3分）  
 A. 在“一带一路”的倡议下，中国正与沿线国家共同构建互利共赢、多元平衡、安全高效的开放型经济新体系。  
 B. 随着“一带一路”的深入推进，沿线国家正以空前的热情，积极参与到这一伟大的事业中来。  
 C. 中国正以开放的姿态，欢迎沿线国家分享中国的发展机遇，共同实现繁荣富强。  
 D. 在“一带一路”的框架下，中国正与沿线国家共同构建互利共赢、多元平衡、安全高效的开放型经济新体系。

[illegible]





## APPLICATION

וורמן-למסע וסר' קלאו וואל

SONO YTH

For more information, call 800-762-2269

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• **Obtaining**

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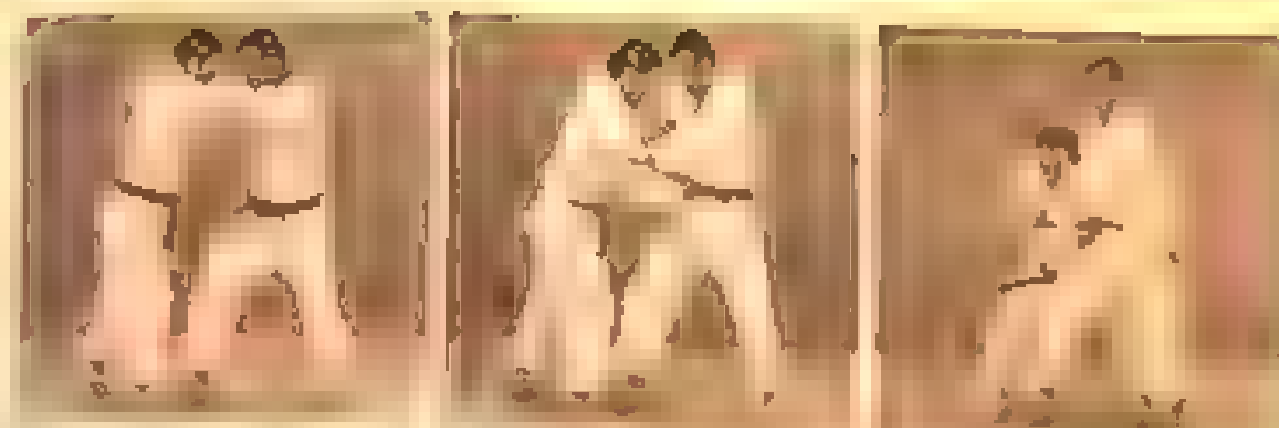
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#### APPLICATION

Oh-ushi — at the moment like being in a state of

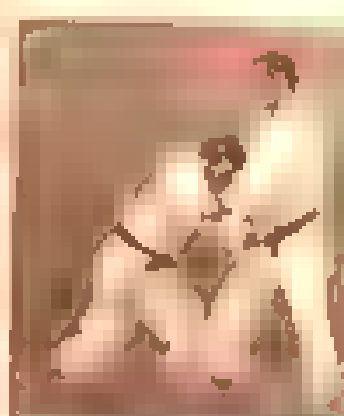
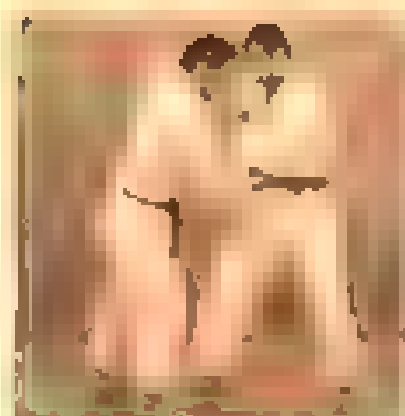


#### SOUND 44

Oh-ushi — looking out from above both of her arms with the left arm

#### SOUND 54N

Oh-ushi — looking out from above both of her arms with the left arm



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**SOMO YOH**  
 (Attacking between the chest and waist stage)

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.



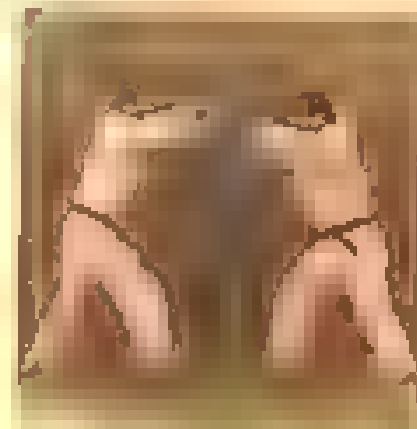
**First attack**

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

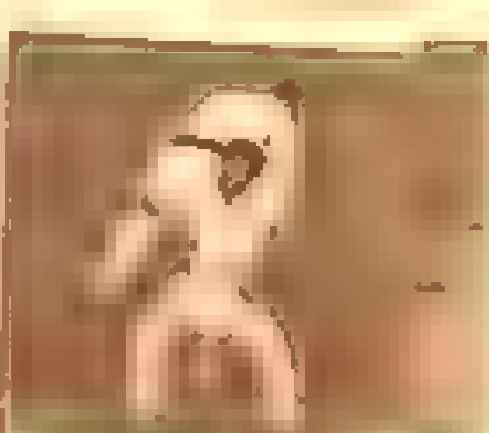
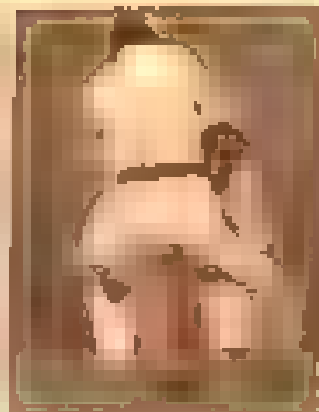
**SOMO JICH**  
 (Attacking between the chest and waist)

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

(Attacking between the chest and waist)



Han  
 Min



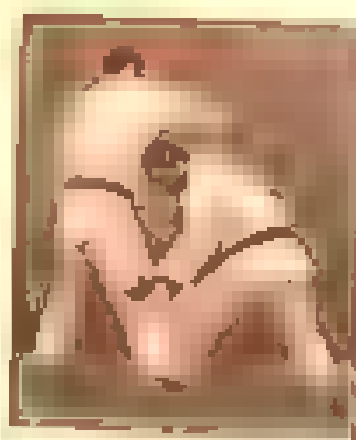
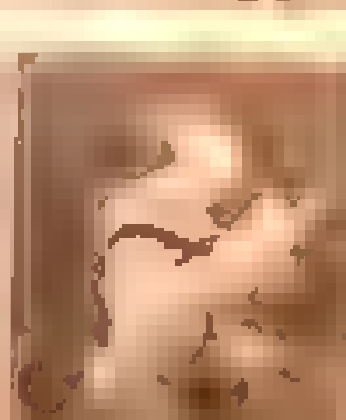
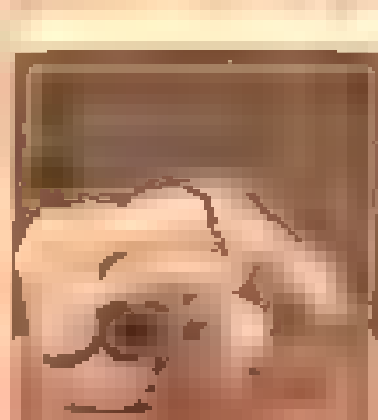
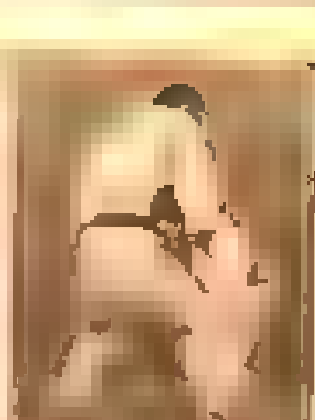
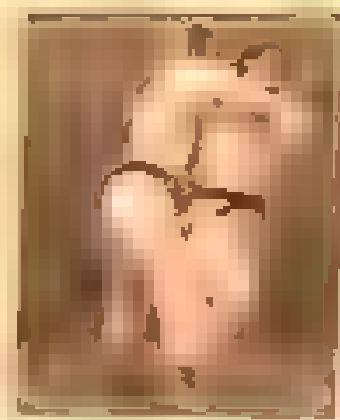
# APPLICATION

Mele-pu - learning to walk

# SONCHI

Stomach pain - holding the waist with both hands

Mele-pu - holding the waist with both hands



3 Minori-san from Tokyo page

# SOUND SAN

sanboku gyo goldfish was right red water. "and"

# II Kochik tanishi

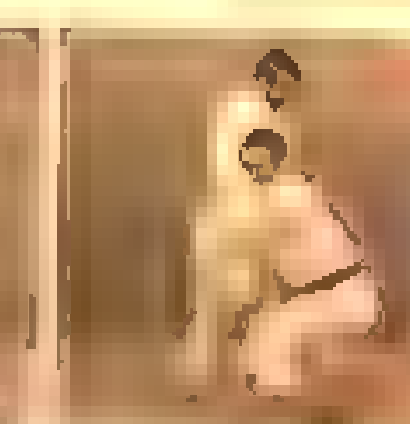
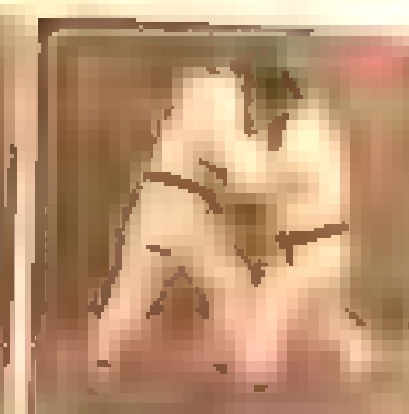
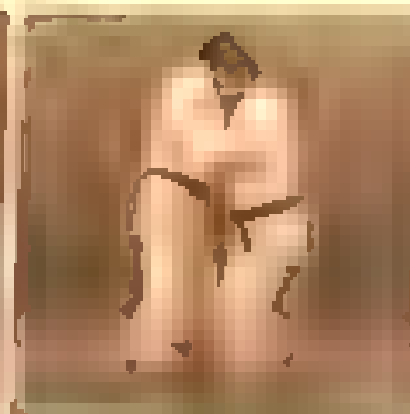
the goldfish was right red water. "and"

# SOUND ICHI

Kochik-tanishi taking hold of the right leg from the road

the goldfish was right red water. "and"

Ka Kochik-tanishi



10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 8

## APPLICATION

Highly-late: a subcategory from now's death beds.

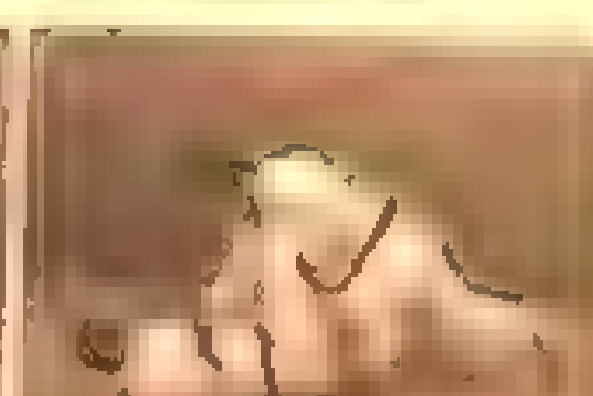
[illegible][illegible]

1. 1991年12月1日以前，在《民法通则》施行期间，因侵权行为造成他人损害的，适用《民法通则》第134条第2款的规定，赔偿损失的范围限于直接损失。

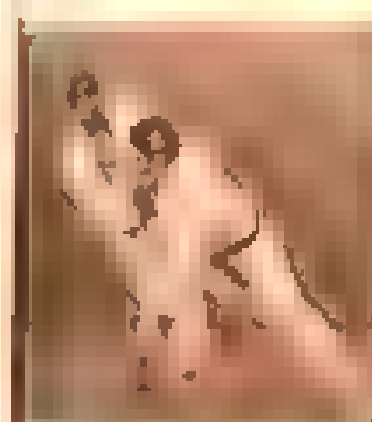
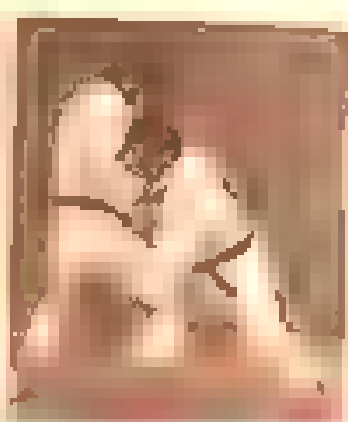
7 | **מחזורי-החיים** | **המחזור**

[illegible]



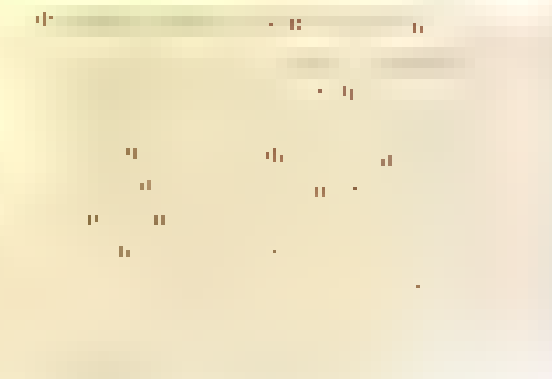


2. Kuchin sandu - when beginning moving  
from the position, hands are  
in the air



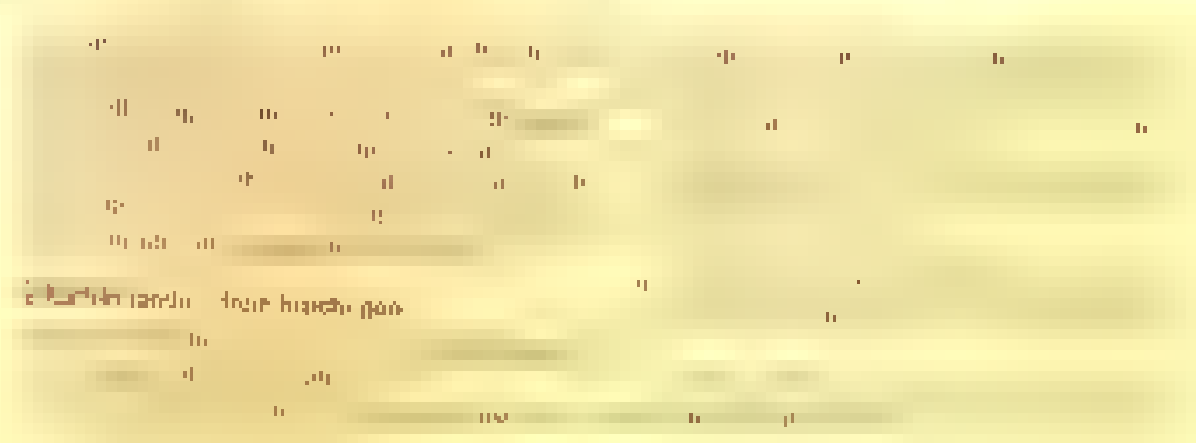
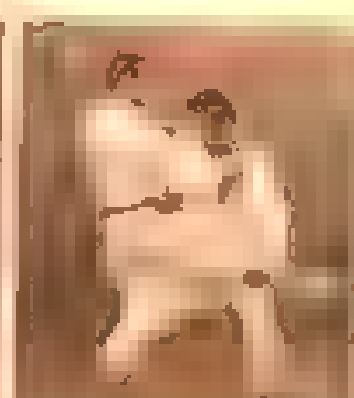
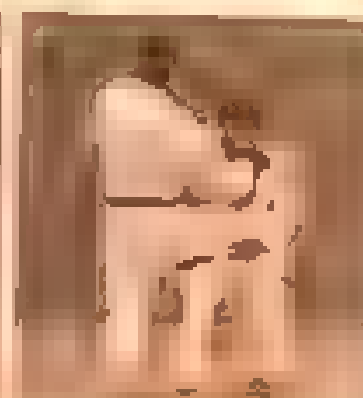
# SONO NI

Kuchin sandu - taking hold of the right leg from  
the outside



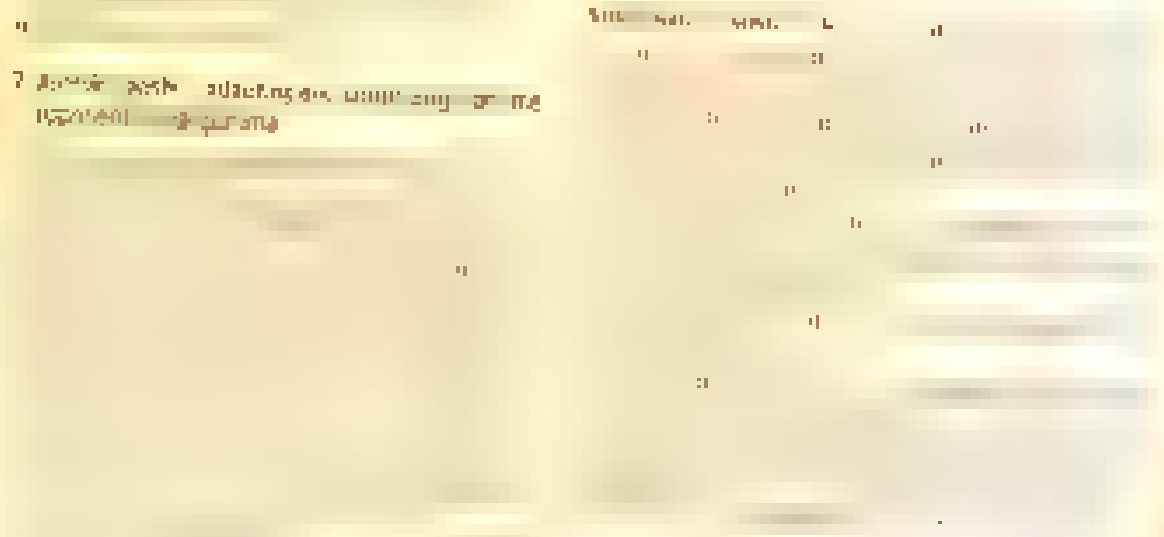
## APPLICATION

Kuchin sandu - attacking from the outside  
leg  
2. Kuchin sandu - from under leg





Kuribayashi: from upper body page



# SONO SAN

SONO SAN: from upper body page  
SONO SAN: from upper body page  
SONO SAN: from upper body page

# SONO YON

SONO YON: from upper body page  
SONO YON: from upper body page  
SONO YON: from upper body page

# 12 Kihitsu-gaeshi

Kihitsu-gaeshi: from upper body page  
Kihitsu-gaeshi: from upper body page  
Kihitsu-gaeshi: from upper body page

# SONO ICHI

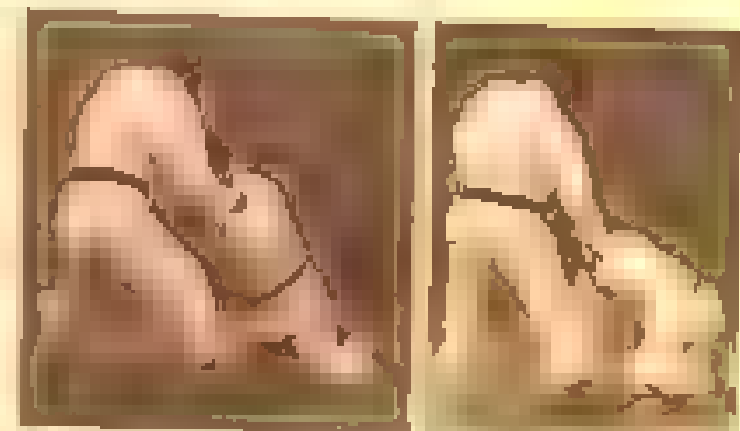
SONO ICHI: from upper body page  
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SONO ICHI: from upper body page

# APPLICATION

APPLICATION: from upper body page  
APPLICATION: from upper body page  
APPLICATION: from upper body page



[illegible]

2. Kibbo gawashi continuing from the crouching technique

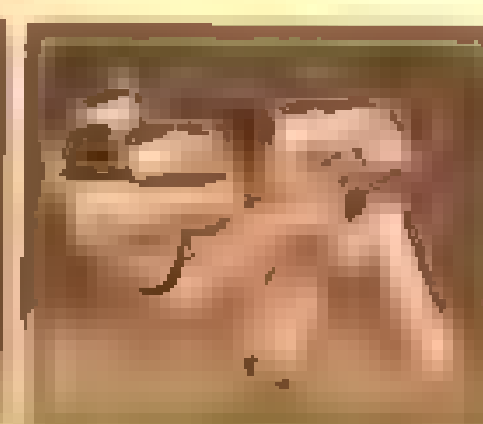
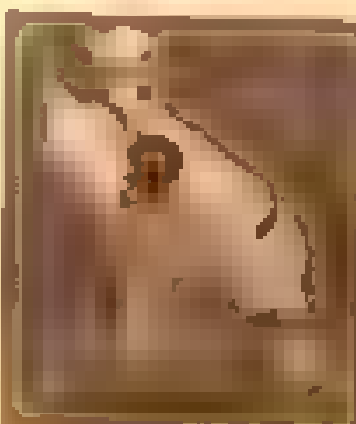
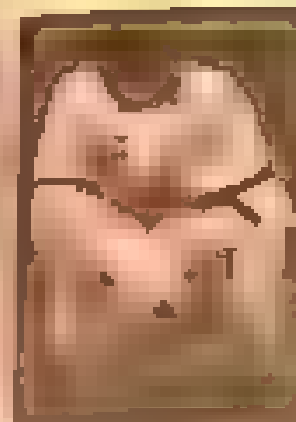
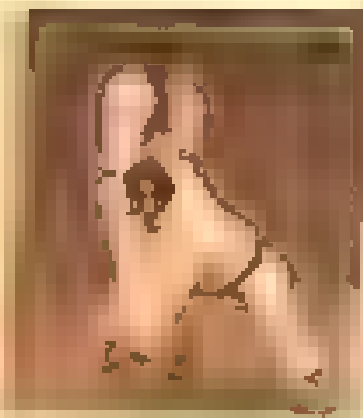
1. *Pharmaceutical Innovation and the Role of Government*

[illegible]

SONG WJ

kinshi gaeshi    giving help & taking a gift  
back from the outside with the left hand

[illegible]



1. Kibei, washi. Continuing from the previous page, the person is in a dynamic pose, possibly a dance or athletic movement, with one leg raised.

2. Kibei, washi. Continuing from the previous page, the person is in a dynamic pose, possibly a dance or athletic movement, with one leg raised.

# APPLICATION

1. Kibei, washi. Continuing from the previous page, the person is in a dynamic pose, possibly a dance or athletic movement, with one leg raised.

2. Kibei, washi. Continuing from the previous page, the person is in a dynamic pose, possibly a dance or athletic movement, with one leg raised.

# SOMO SAN

Kibei, washi. Continuing from the previous page, the person is in a dynamic pose, possibly a dance or athletic movement, with one leg raised.





# SONO ICHI

Ku-chi-goshi - middle grip  
Koshi-giri and on - determining the right

" " "

" "

" "

" "

" "

" "

" "

" "

" "

# SONO ICHI

Ku-chi-goshi - middle grip  
Koshi-giri and on - determining the right

" " "

" "

" "

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" "

# SONO ICHI

Ku-chi-goshi - middle grip  
Koshi-giri and on - determining the right

" " "

" " "

# Ku-chi-goshi

" " "

" "

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# SONO ICHI

Ku-chi-goshi - middle grip  
Koshi-giri and on - determining the right

" " "

" "

" "

" "

" "

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" "





ENDS

החברות המצטרפות הן: **התאחדות המורים**, **התאחדות ההורים**, **התאחדות הסטודנטים**, **התאחדות המורים וההורים**, **התאחדות המורים והסטודנטים**, **התאחדות ההורים והסטודנטים**, **התאחדות המורים וההורים והסטודנטים**.

[illegible]

13. **Verapamil**

5040 4TH

**דבר ראשון:** תחילה נבין מהי בעיה של "מקסימום".

*(The following text is extremely faint and largely illegible due to low contrast and blurring. It appears to be a list or index of items, possibly related to the "Bibliography" section mentioned in the page header.)*

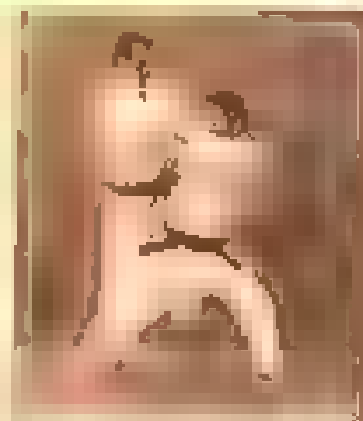
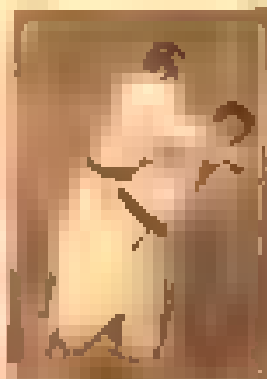
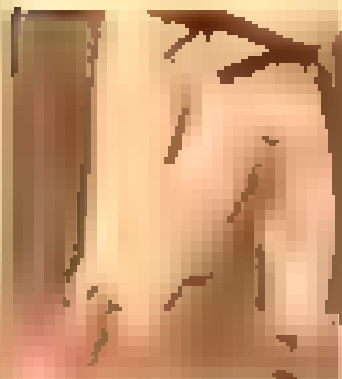
h

A small bar chart with two bars. The first bar is shorter than the second bar.

11

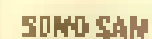
| Frequency | Percentage |
|-----------|------------|
| Never     | 10%        |
| Sometimes | 40%        |
| Often     | 50%        |



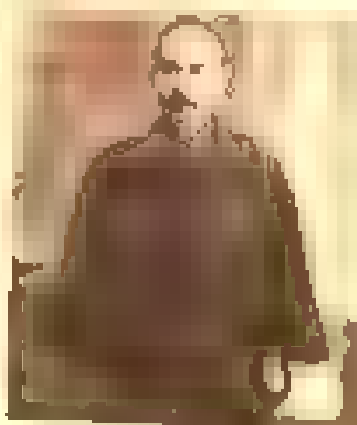


## 544044

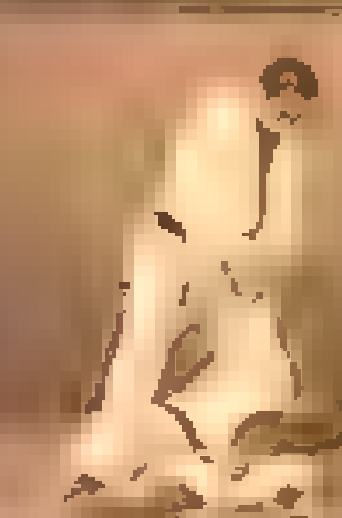
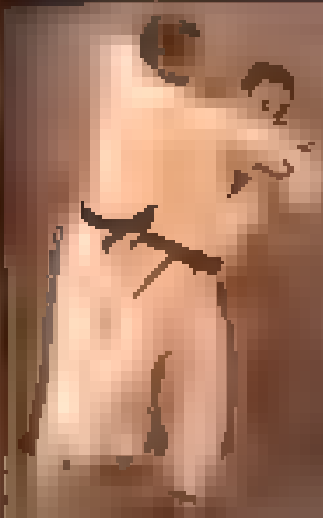
Var a arastir - with die right film inserted under  
the right mirror



10. **Do you consider all young adults**  
 11. **in the U.S. to be**



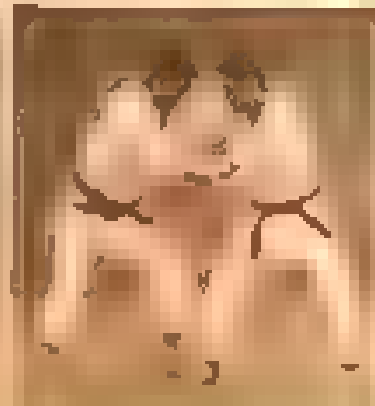
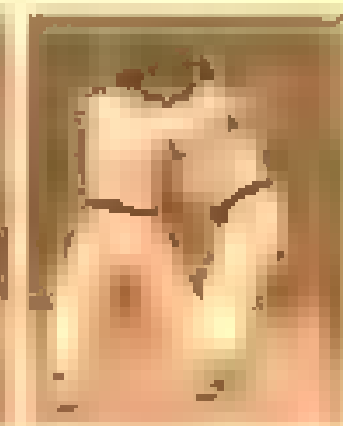
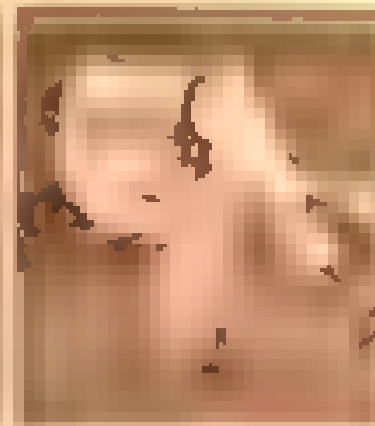
# KOSHI-WAZA



# 1 O-goshi

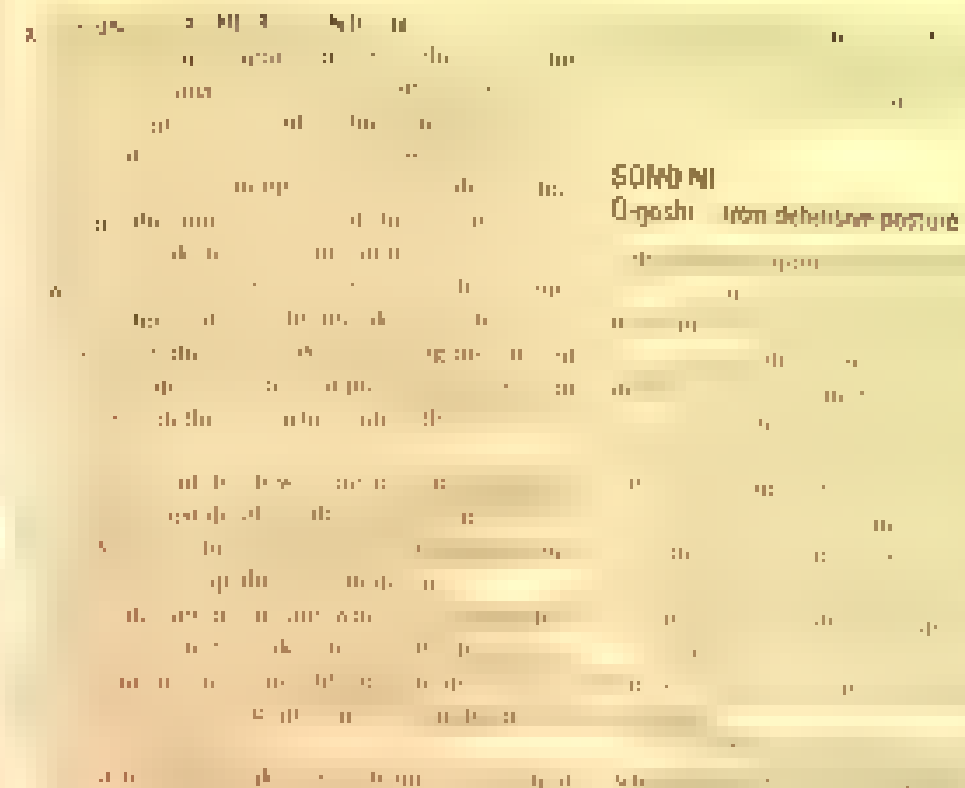
## SOMO JCHI

O-goshi holding the back of the knee with



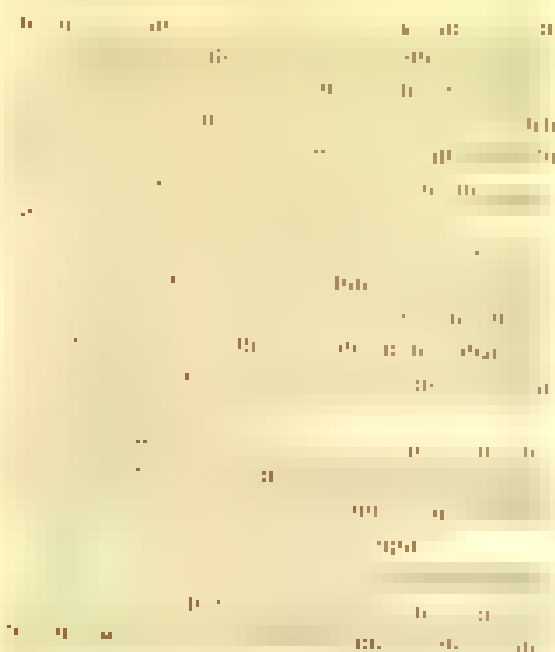
## SOMO NI

O-goshi from defensive posture

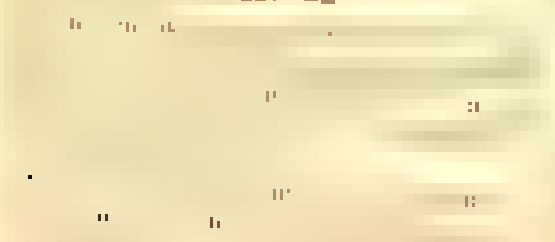


# APPLICATION

1. Digohime posture with the right arm extended straight out to the right



2. Digohime posture with the right arm extended straight out to the right



## SOMO SAN

Posture to consider with a grain



Posture to consider with a grain

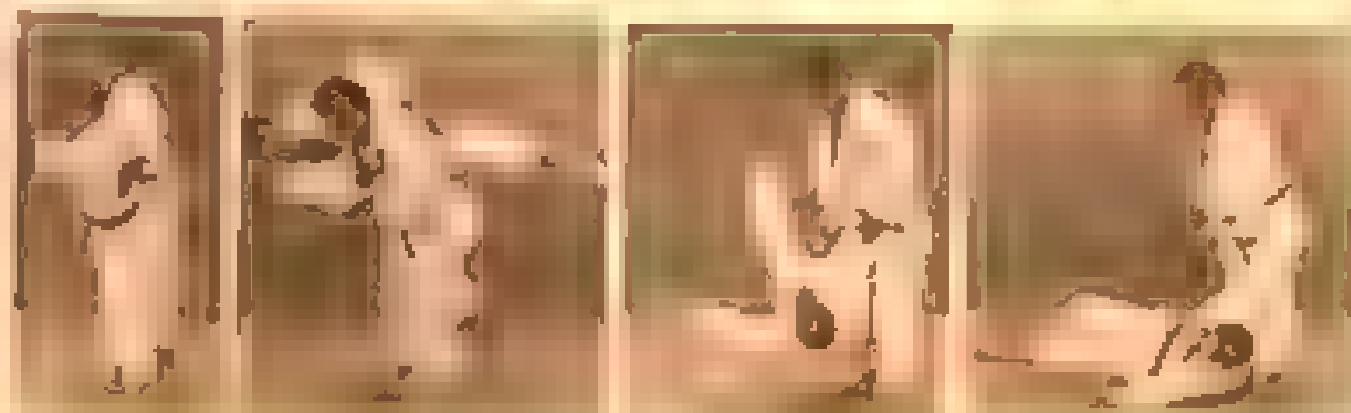


## 2. Uki gonke



## SOMO ICHI

Digohime posture with the right leg back





Points to consider in our quest  
for a better world.

11. 2010年12月1日，甲公司以每股10元的价格购入乙公司普通股10000股，占乙公司普通股股本总额的10%。2011年12月31日，乙公司每股市价为12元。2012年12月31日，乙公司每股市价为15元。2013年12月31日，乙公司每股市价为18元。2014年12月31日，乙公司每股市价为20元。2015年12月31日，乙公司每股市价为22元。2016年12月31日，乙公司每股市价为24元。2017年12月31日，乙公司每股市价为26元。2018年12月31日，乙公司每股市价为28元。2019年12月31日，乙公司每股市价为30元。2020年12月31日，乙公司每股市价为32元。2021年12月31日，乙公司每股市价为34元。2022年12月31日，乙公司每股市价为36元。2023年12月31日，乙公司每股市价为38元。2024年12月31日，乙公司每股市价为40元。2025年12月31日，乙公司每股市价为42元。2026年12月31日，乙公司每股市价为44元。2027年12月31日，乙公司每股市价为46元。2028年12月31日，乙公司每股市价为48元。2029年12月31日，乙公司每股市价为50元。2030年12月31日，乙公司每股市价为52元。2031年12月31日，乙公司每股市价为54元。2032年12月31日，乙公司每股市价为56元。2033年12月31日，乙公司每股市价为58元。2034年12月31日，乙公司每股市价为60元。2035年12月31日，乙公司每股市价为62元。2036年12月31日，乙公司每股市价为64元。2037年12月31日，乙公司每股市价为66元。2038年12月31日，乙公司每股市价为68元。2039年12月31日，乙公司每股市价为70元。2040年12月31日，乙公司每股市价为72元。2041年12月31日，乙公司每股市价为74元。2042年12月31日，乙公司每股市价为76元。2043年12月31日，乙公司每股市价为78元。2044年12月31日，乙公司每股市价为80元。2045年12月31日，乙公司每股市价为82元。2046年12月31日，乙公司每股市价为84元。2047年12月31日，乙公司每股市价为86元。2048年12月31日，乙公司每股市价为88元。2049年12月31日，乙公司每股市价为90元。2050年12月31日，乙公司每股市价为92元。2051年12月31日，乙公司每股市价为94元。2052年12月31日，乙公司每股市价为96元。2053年12月31日，乙公司每股市价为98元。2054年12月31日，乙公司每股市价为100元。

1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 26

Hayatpour, at the moment, she has applied for ref. and asylum.

It is not clear whether the above results are due to the fact that the sample is not representative of the general population, or whether they are due to the fact that the sample is not representative of the general population. The results are not clear.

[illegible]

Figure 1. The effect of the concentration of the  $\text{H}_2\text{O}_2$  solution on the amount of the released  $\text{H}_2\text{O}$  from the  $\text{H}_2\text{O}_2$ -loaded hydrogel. The amount of the released  $\text{H}_2\text{O}$  was measured by the weight difference of the hydrogel before and after the release. The concentration of the  $\text{H}_2\text{O}_2$  solution was 0.1, 0.2, 0.3, 0.4, 0.5, 0.6, 0.7, 0.8, 0.9, and 1.0 wt. %.



የጥቅም ሆኖ የሚያገለግል ነው።







1. *Shodan* (Beginner)  
 2. *Shodan* (Beginner)  
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 4. *Shodan* (Beginner)  
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 9. *Shodan* (Beginner)  
 10. *Shodan* (Beginner)

### SONO MI

Tsunokomi-goshi: gripping with back

1. *Shodan* (Beginner)  
 2. *Shodan* (Beginner)  
 3. *Shodan* (Beginner)  
 4. *Shodan* (Beginner)  
 5. *Shodan* (Beginner)  
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1. *Shodan* (Beginner)  
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 8. *Shodan* (Beginner)  
 9. *Shodan* (Beginner)  
 10. *Shodan* (Beginner)

### SONO SAN

Sa-han-goshi: gripping with left front codai with both hands

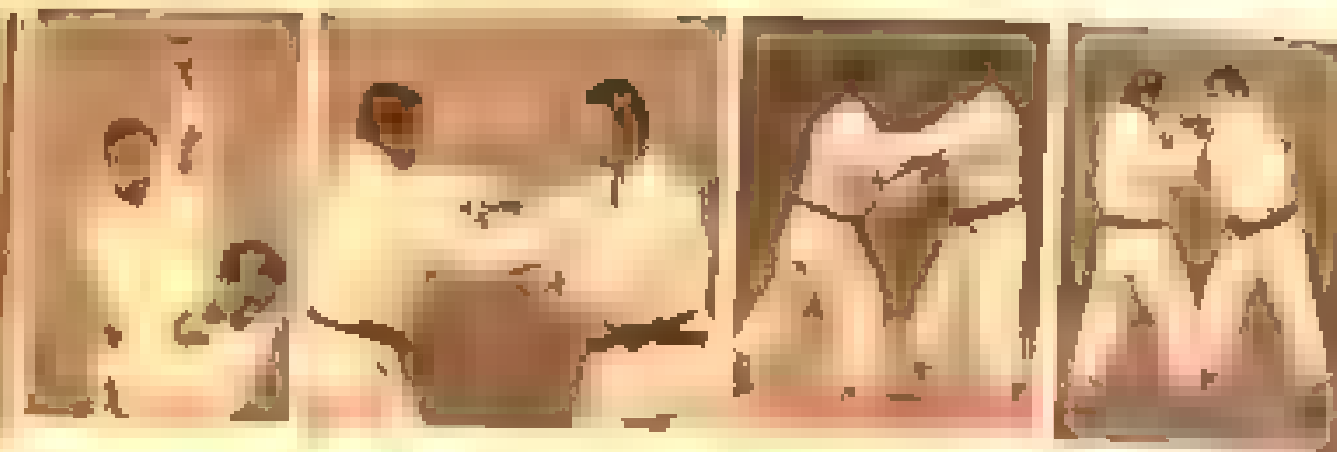
1. *Shodan* (Beginner)  
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 3. *Shodan* (Beginner)  
 4. *Shodan* (Beginner)  
 5. *Shodan* (Beginner)  
 6. *Shodan* (Beginner)  
 7. *Shodan* (Beginner)  
 8. *Shodan* (Beginner)  
 9. *Shodan* (Beginner)  
 10. *Shodan* (Beginner)

### SONO YON

Tsunokomi-goshi: of Hara no Kata to Seizawa

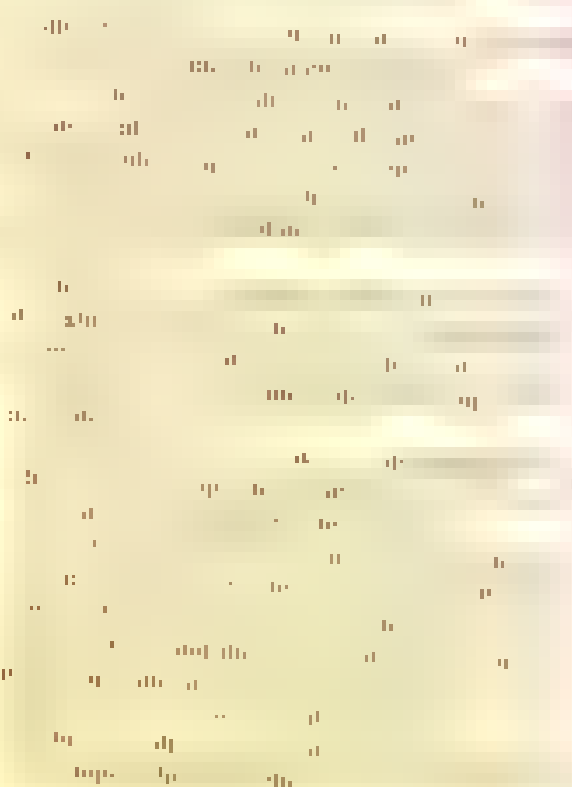
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 6. *Shodan* (Beginner)  
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 8. *Shodan* (Beginner)  
 9. *Shodan* (Beginner)  
 10. *Shodan* (Beginner)





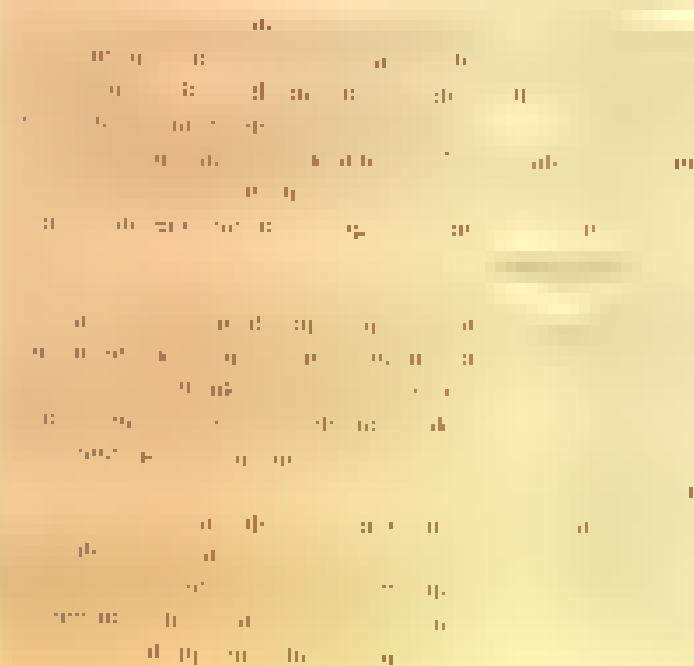
#### SAND MI

Sode-tsukuri-goshi — pulling (knee off elbow up)



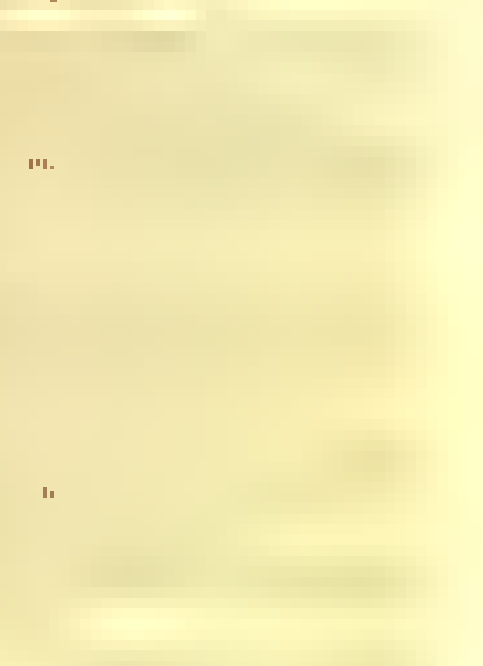
#### SAND SAN

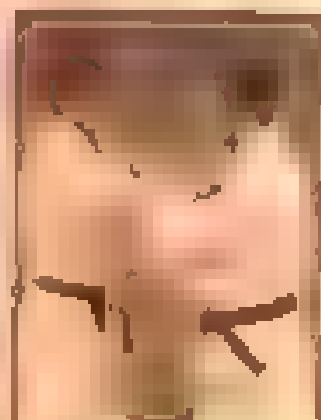
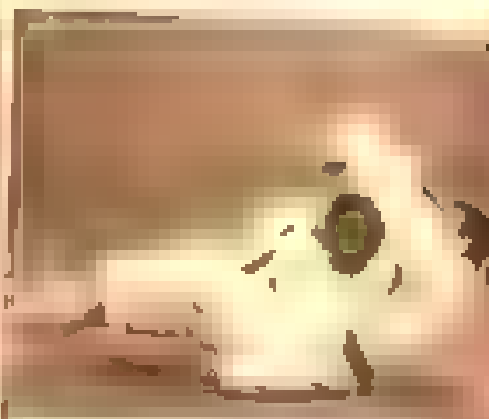
Sode-tsukuri-goshi — gripping (knee off elbow and upper on the same side)



#### SAND YON

Sode-tsukuri-goshi — strong and by the side (left sleeve with the right hand only)





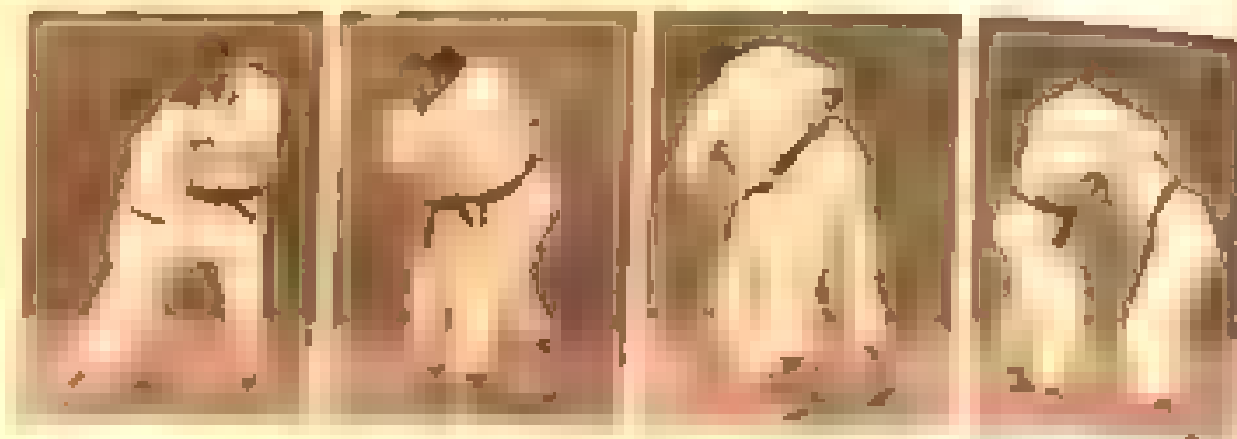
to 'four' goes to

SONO IGI

15. On the way, dropping the back of his chest against his left armpit with the right hand underneath, grasp

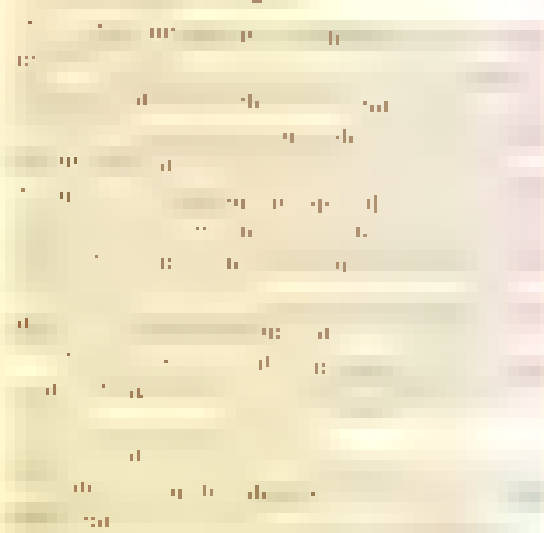
## APPLICATION

דער פארגעזעצטער פארשטייט דאס גאנצע זאך  
דאס איז דאס גאנצע זאך



# SONO AI

Two-part: gripping the foot of one's leg from over his left shoulder with the right hand and the posture



## APPLICATION

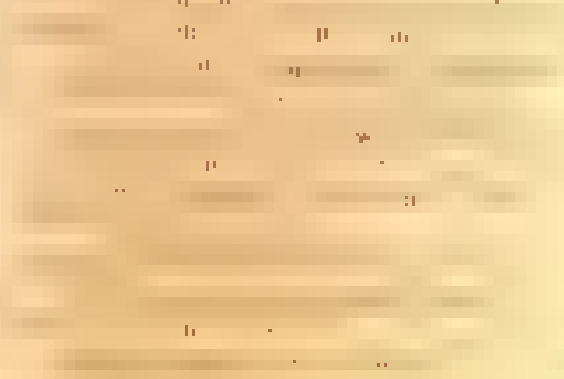
Two-part: gripping the foot of one's leg from over his left shoulder with the right hand and the posture



Two-part: gripping the left shoulder and the back of the left

# SONO SAN

Distance: 100cm (3'3")

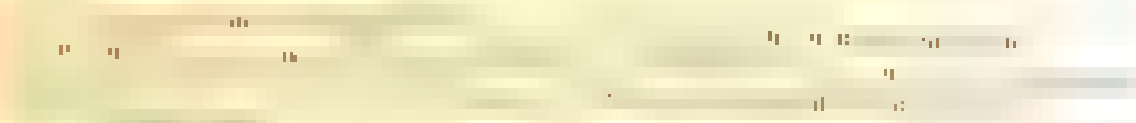


Two-part: gripping the left shoulder and the back of the left

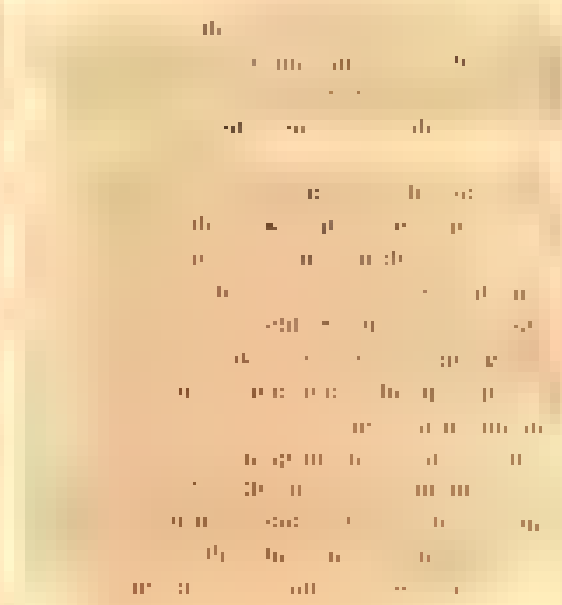
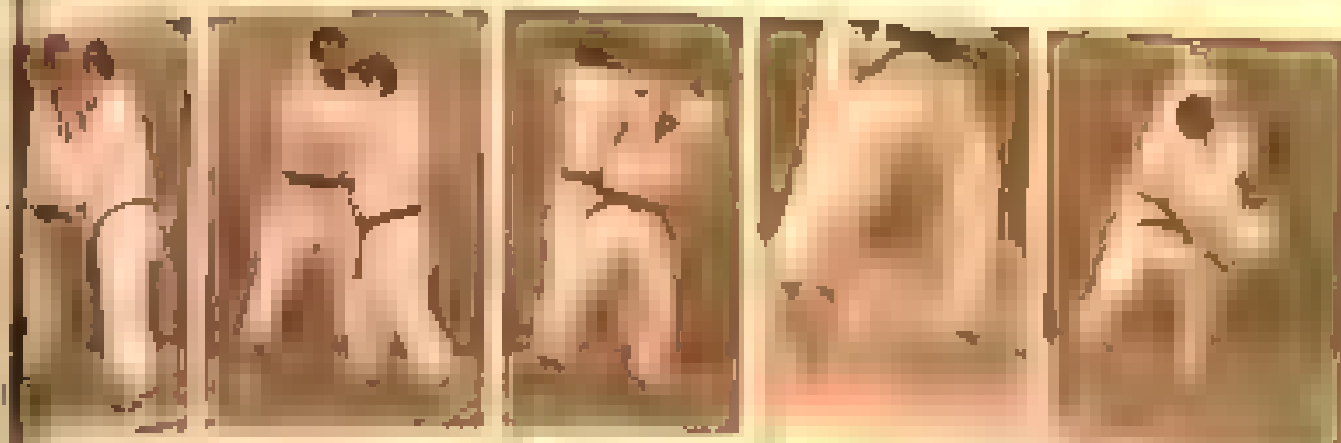
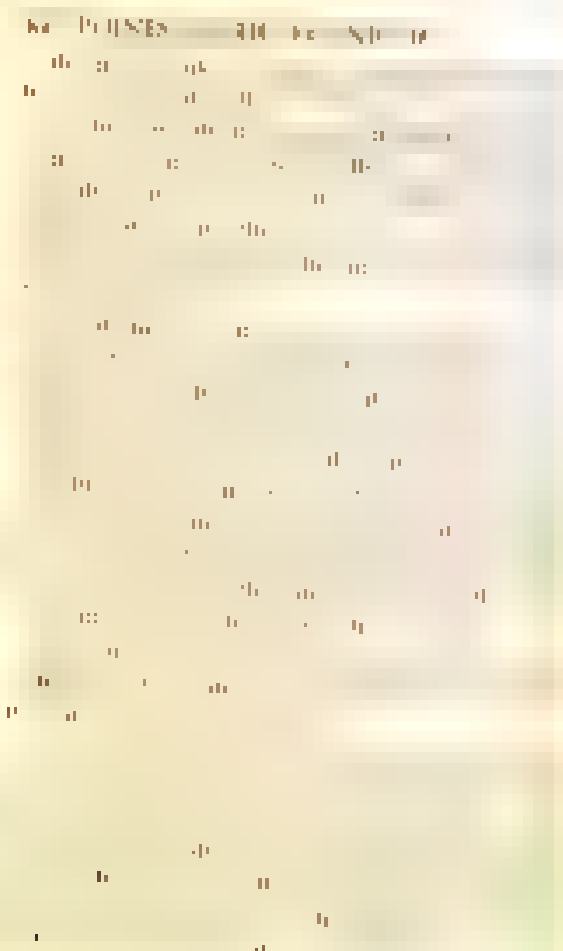
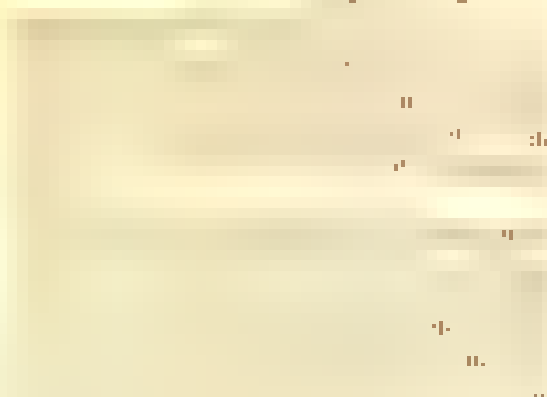
**SOMO YOM**  
 Facing forward with arms raised



**7 Hane-goshi**

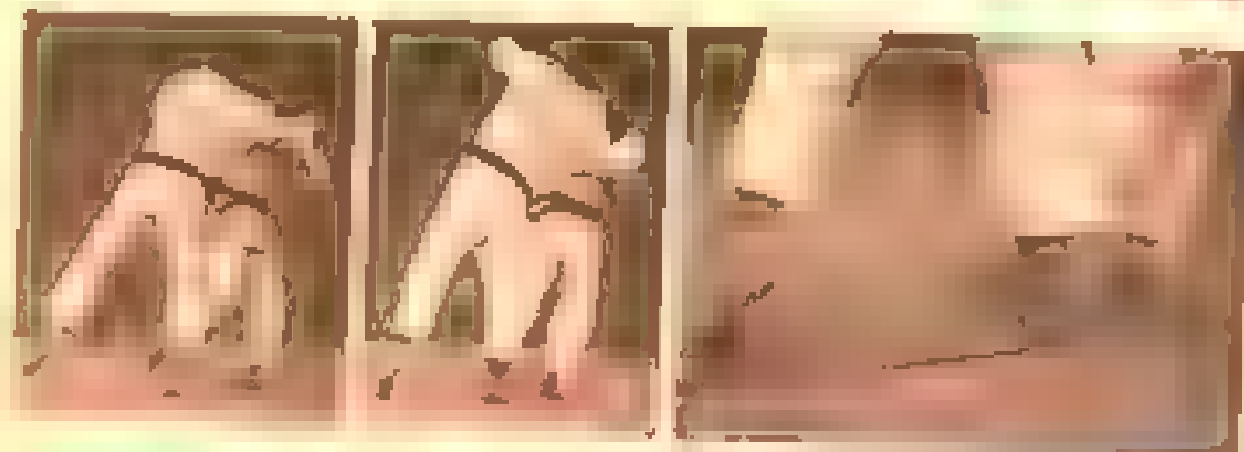


**SOMO KCHI**  
 Facing forward with arms raised



**SOMO NI**  
 Facing forward with arms raised





SONO SAN  
Hase goshi - Hasegoshi uchi buchiwari

SONO YON  
Phe as lunge with an lunge goshi

SONO YON  
Phe as lunge with an lunge goshi



SONO YON  
Hase goshi - Hasegoshi uchi buchiwari

SONO YON  
Hase goshi - Hasegoshi uchi buchiwari



### H Jisuri-goshi

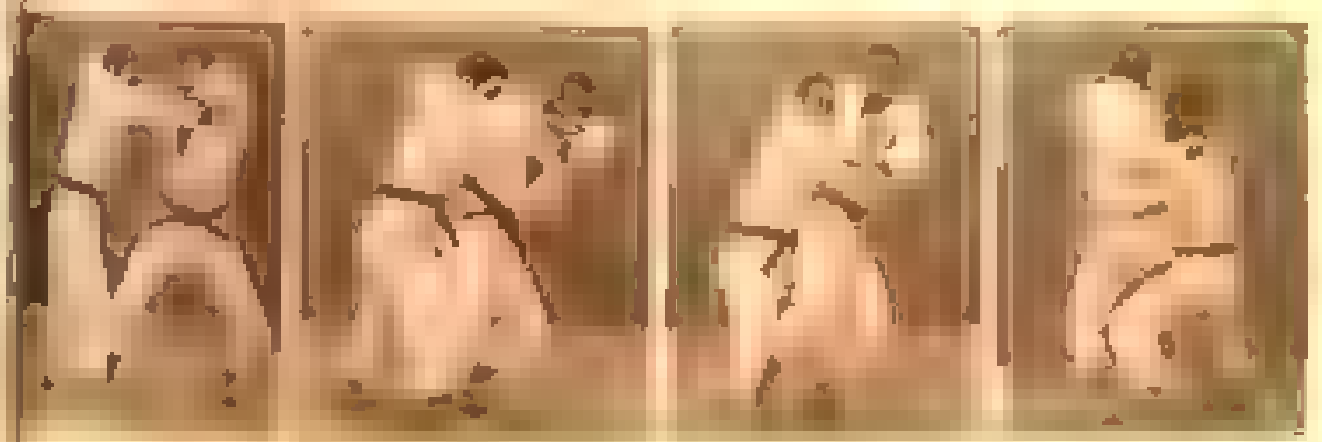
Hase goshi - Hasegoshi uchi buchiwari

### SONO ICHI

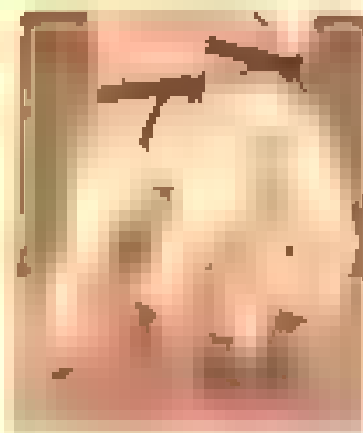
Hase goshi - Hasegoshi uchi buchiwari

SONO ICHI  
Hase goshi - Hasegoshi uchi buchiwari

SONO ICHI  
Hase goshi - Hasegoshi uchi buchiwari







1. 1000 1000 1000 1000

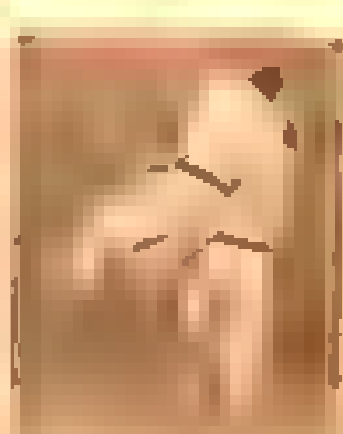
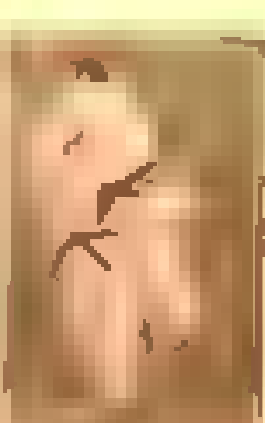
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# APPLICATION

1. 1000 1000 1000 1000  
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2. 1000 1000 1000 1000





# SONO MI

Shinaguchi - Imai-jen - asahi-gar

Shinaguchi - Imai-jen - asahi-gar

Shinaguchi - Imai-jen - asahi-gar

# SONO SAN

Shinaguchi - Imai-jen - asahi-gar

Shinaguchi - Imai-jen - asahi-gar

# 9 tishura-gosh

Shinaguchi - Imai-jen - asahi-gar

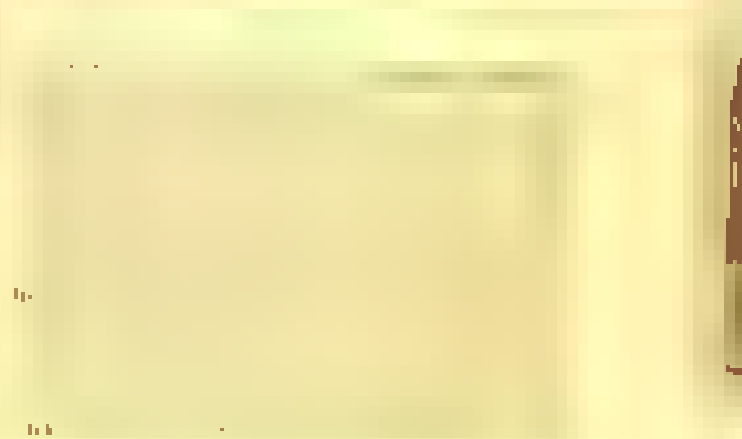
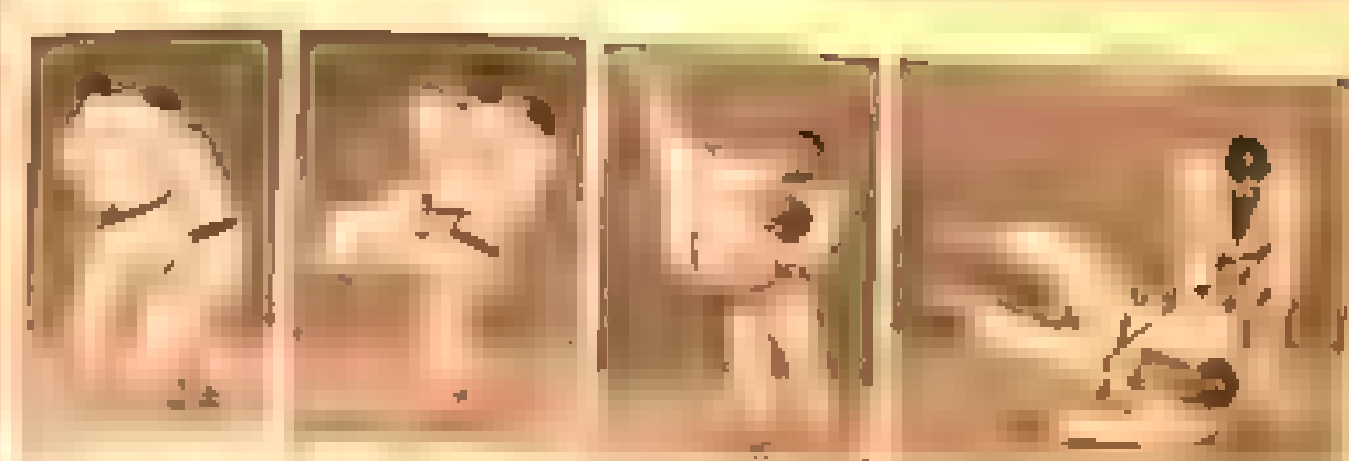
# SONO FICHI

Shinaguchi - Imai-jen - asahi-gar

Shinaguchi - Imai-jen - asahi-gar

Shinaguchi - Imai-jen - asahi-gar





# APPLICATION

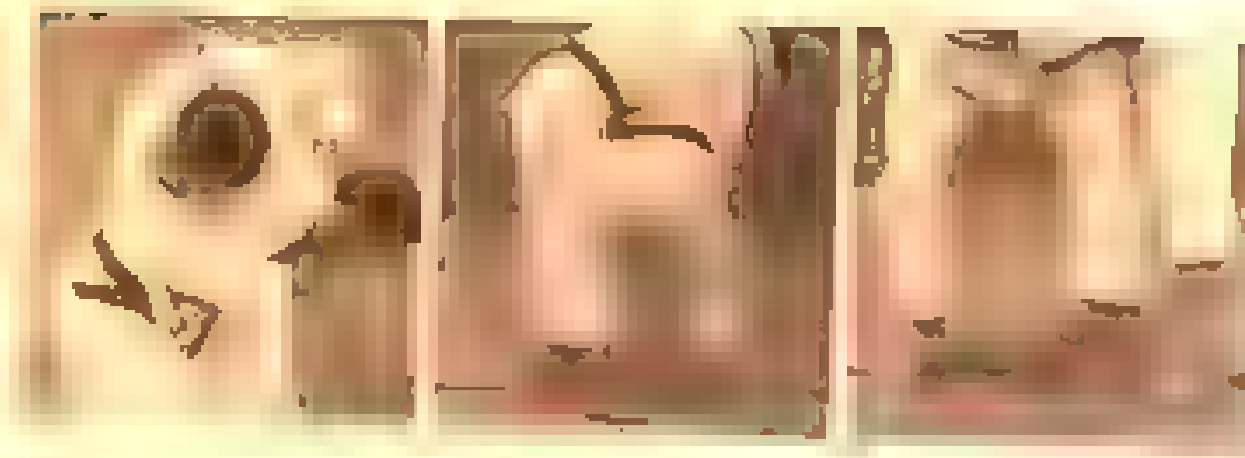
1. *Uchi-goshi* - lifting the right leg

1. *Uchi-goshi* - lifting the left leg

2. *Uchi-goshi* - pushing the buttocks up with the left leg

3. *Uchi-goshi* - pushing the buttocks up with the right leg





## APPLICATION

Revised: 10/10/2010

5040-41

Now, you might be wondering the worst thing



## APPLICATION

Король и королева — мои братья и сестры!

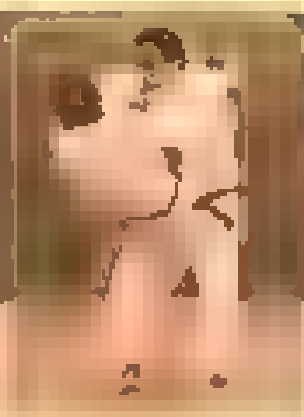
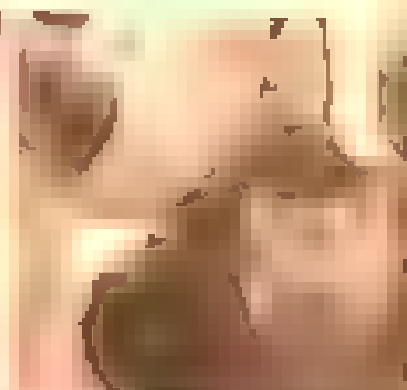
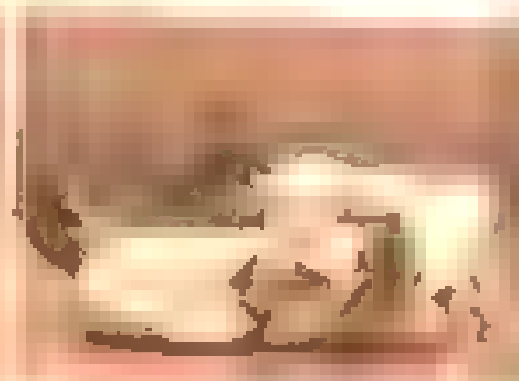
## 11 Daki-age

### SONG 100

Daki-age from the soles of one's legs  
The sequence of daki-age (from above)

1. Daki-age from the soles of one's legs  
2. Daki-age from the soles of one's legs  
3. Daki-age from the soles of one's legs  
4. Daki-age from the soles of one's legs  
5. Daki-age from the soles of one's legs  
6. Daki-age from the soles of one's legs  
7. Daki-age from the soles of one's legs  
8. Daki-age from the soles of one's legs  
9. Daki-age from the soles of one's legs  
10. Daki-age from the soles of one's legs

1. Daki-age from the soles of one's legs  
2. Daki-age from the soles of one's legs  
3. Daki-age from the soles of one's legs  
4. Daki-age from the soles of one's legs  
5. Daki-age from the soles of one's legs  
6. Daki-age from the soles of one's legs  
7. Daki-age from the soles of one's legs  
8. Daki-age from the soles of one's legs  
9. Daki-age from the soles of one's legs  
10. Daki-age from the soles of one's legs



1. Daki-age from the soles of one's legs  
2. Daki-age from the soles of one's legs  
3. Daki-age from the soles of one's legs  
4. Daki-age from the soles of one's legs  
5. Daki-age from the soles of one's legs  
6. Daki-age from the soles of one's legs  
7. Daki-age from the soles of one's legs  
8. Daki-age from the soles of one's legs  
9. Daki-age from the soles of one's legs  
10. Daki-age from the soles of one's legs

1. Daki-age from the soles of one's legs  
2. Daki-age from the soles of one's legs  
3. Daki-age from the soles of one's legs  
4. Daki-age from the soles of one's legs  
5. Daki-age from the soles of one's legs  
6. Daki-age from the soles of one's legs  
7. Daki-age from the soles of one's legs  
8. Daki-age from the soles of one's legs  
9. Daki-age from the soles of one's legs  
10. Daki-age from the soles of one's legs

### APPLICATION

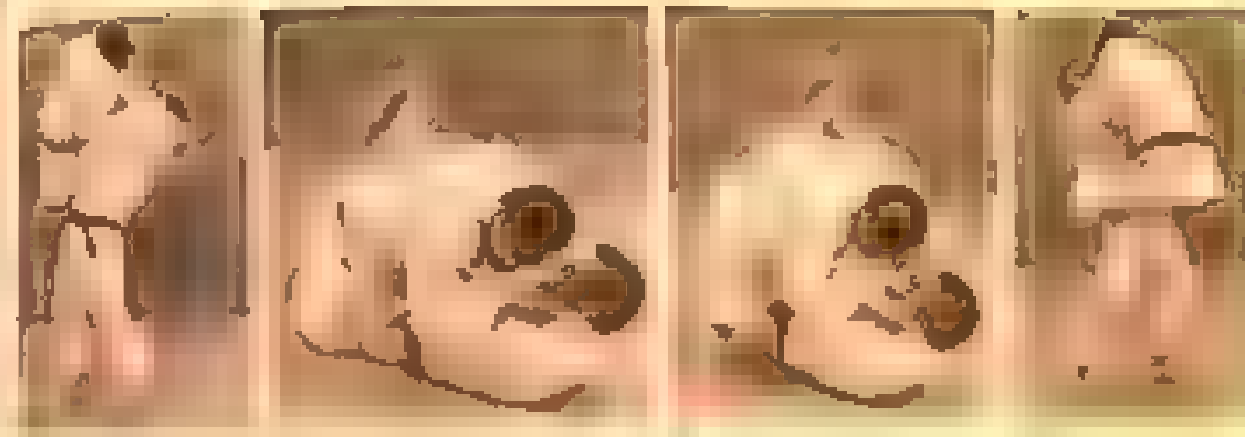
1. Daki-age when one grips the back of one's legs

2. Daki-age when one grips the back of one's legs  
3. Daki-age when one grips the back of one's legs  
4. Daki-age when one grips the back of one's legs  
5. Daki-age when one grips the back of one's legs  
6. Daki-age when one grips the back of one's legs  
7. Daki-age when one grips the back of one's legs  
8. Daki-age when one grips the back of one's legs  
9. Daki-age when one grips the back of one's legs  
10. Daki-age when one grips the back of one's legs

2. Daki-age at the moment one reaches the  
highest point of the pose

3. Daki-age at the moment one reaches the  
highest point of the pose  
4. Daki-age at the moment one reaches the  
highest point of the pose  
5. Daki-age at the moment one reaches the  
highest point of the pose  
6. Daki-age at the moment one reaches the  
highest point of the pose  
7. Daki-age at the moment one reaches the  
highest point of the pose  
8. Daki-age at the moment one reaches the  
highest point of the pose  
9. Daki-age at the moment one reaches the  
highest point of the pose  
10. Daki-age at the moment one reaches the  
highest point of the pose



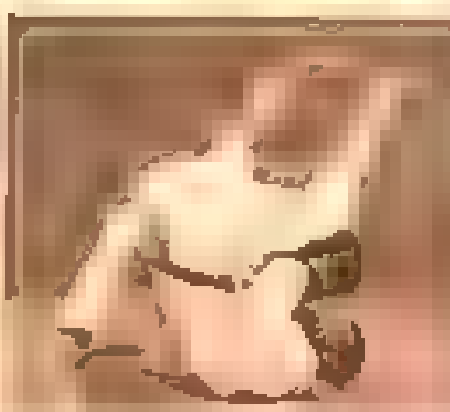
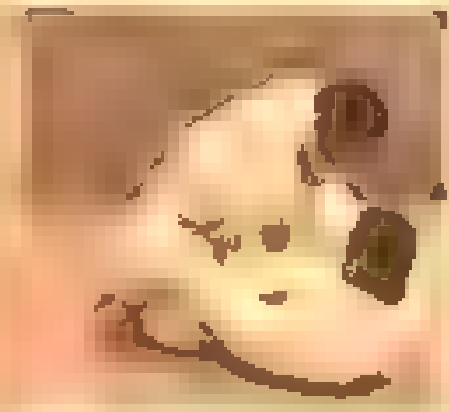


2. But also: when the samples from wide-area  
networks come

[illegible]

4. Dating: when does the backbone and vertebrae lay down around the

[illegible]



5940 NE

ג. חוקי המבחן

7. *How do you feel about the way the company handles its employees' personal information?*

[illegible]

| Age Group | Percentage |
|-----------|------------|
| 18-24     | 10%        |
| 25-34     | 15%        |
| 35-44     | 15%        |
| 45-54     | 15%        |
| 55-64     | 15%        |
| 65-74     | 15%        |
| 75-84     | 15%        |
| 85+       | 10%        |

[illegible]

11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846.

1. *Journal of the American Medical Association*, 1997; 278: 1039-1044.

# ASHI-WAZA



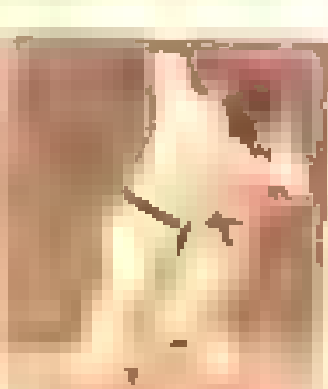


## I. Introduction

[illegible]

END OF

It is a drama depicting the inner world of a person who is caught with the tale of the lost son at the moment he begins to die with his wife's soul.

[illegible][illegible][illegible]

## APPLICATION

Hurricane relief fund a night group at which  
donors supporting relief through the day

[illegible][illegible]

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14



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**SONO NI**  
 Ho-junma supported the sole of As's right  
 bent right knee with the left knee

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

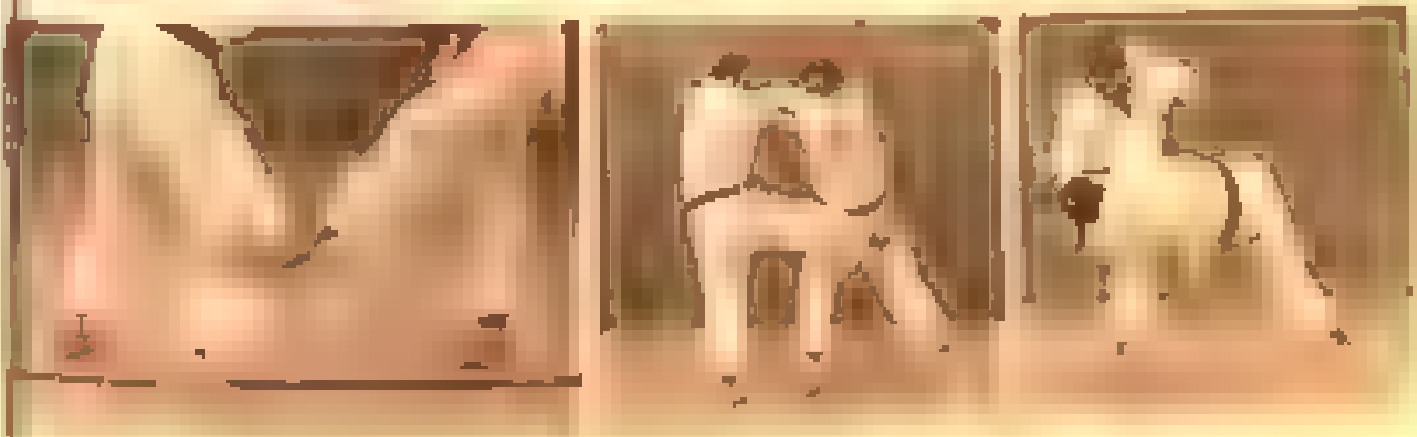
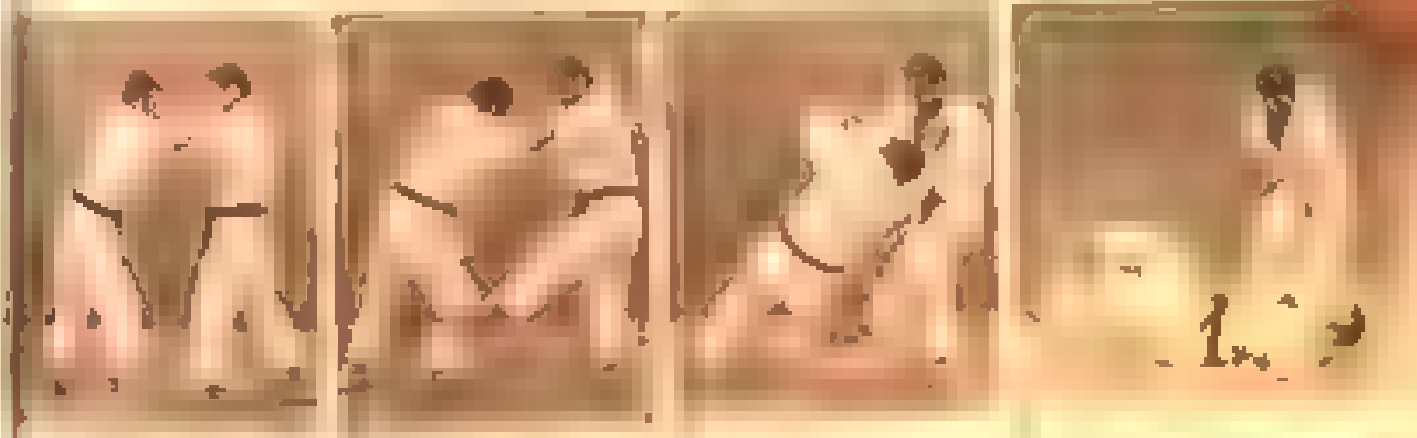


1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

**SONO SAN**  
 Ho-junma with the sole of the right foot support  
 ing As's left upper thigh

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.



1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

**SONO NOM**

Point to the inside of the A-groove

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

**I Sasar-tsarikompo nshi**

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

**SOMOMCH**

Sasar tsarikompo at the margin: ulu step for ward with the right foot (right no data technique)

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.



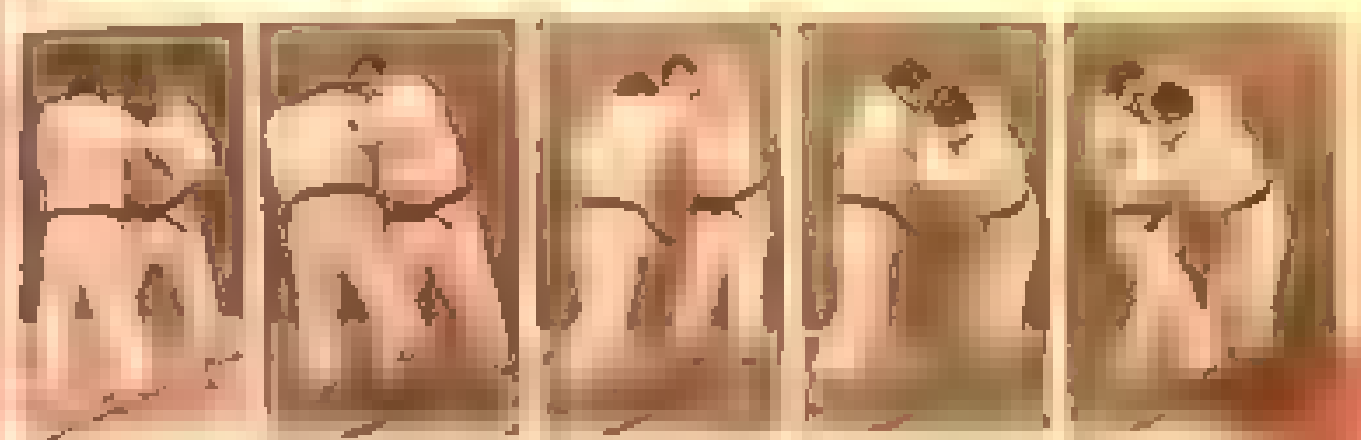
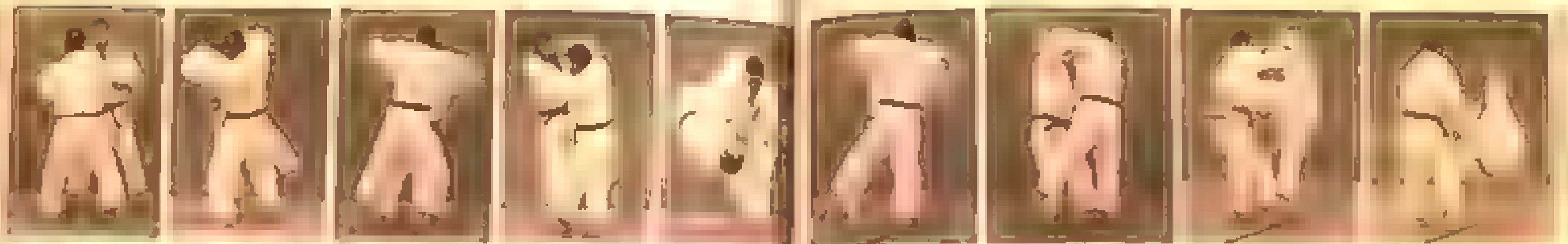
1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.



**SOMOM NI**

Sasar tsarikompo at the margin: ulu step for ward with the right foot made the left foot and supporting with the left foot

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

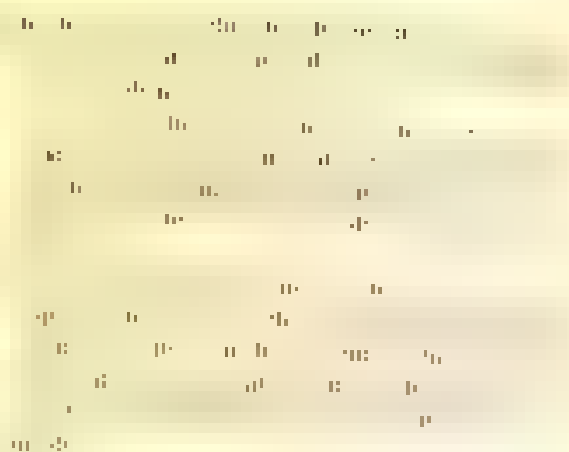
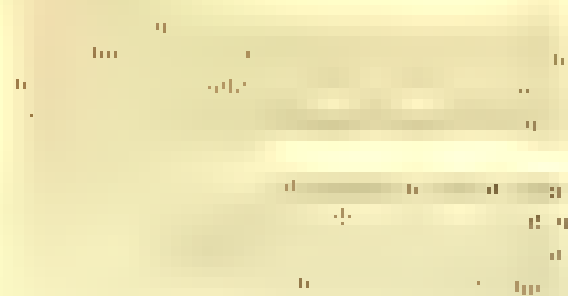


# APPLICATION

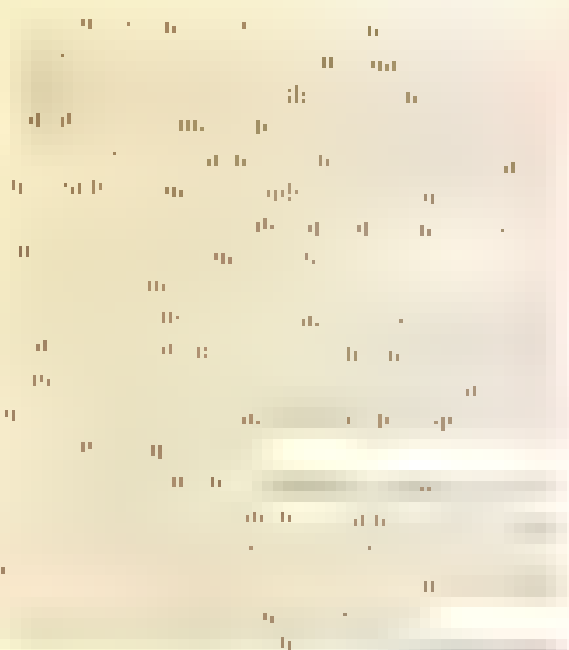
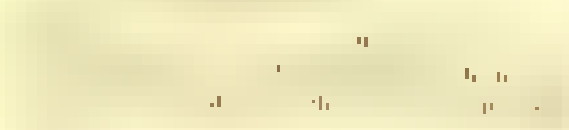
These scenes are intended to be used as a study of the human body in motion.

7. These scenes are intended to be used as a study of the human body in motion.

3. **Sarai-tsukushi** (Sarai-tsukushi) *Along with right side to*  
*side of the body*

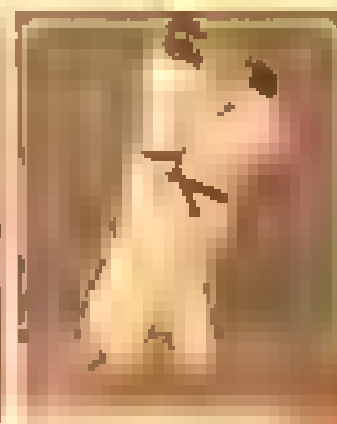
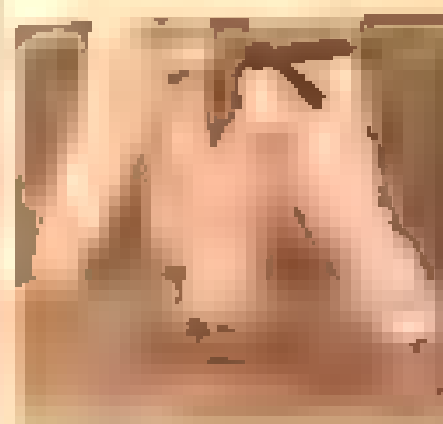
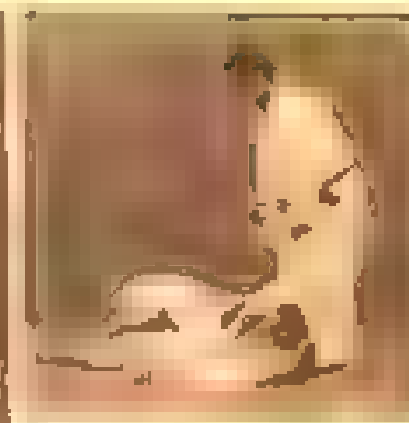
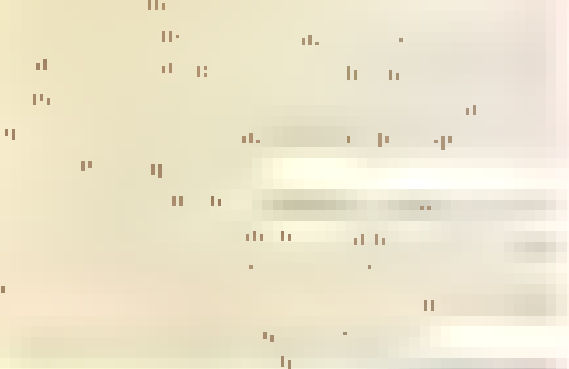
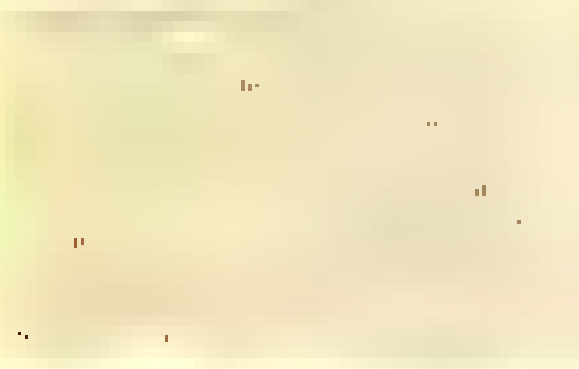


4. **Sarai-tsukushi** (Sarai-tsukushi) *Along with right side to*  
*side of the body*



**SOMOCHI**

**Hara-tsuki** (Hara-tsuki) *sweeping up at the midriff*  
*uke-dega back with the right leg*



1. **Sarai-tsukushi** (Sarai-tsukushi) *Along with right side to*  
*side of the body*

2. **Sarai-tsukushi** (Sarai-tsukushi) *Along with right side to*  
*side of the body*

3. **Sarai-tsukushi** (Sarai-tsukushi) *Along with right side to*  
*side of the body*

4. **Sarai-tsukushi** (Sarai-tsukushi) *Along with right side to*  
*side of the body*

5. **Sarai-tsukushi** (Sarai-tsukushi) *Along with right side to*  
*side of the body*

6. **Sarai-tsukushi** (Sarai-tsukushi) *Along with right side to*  
*side of the body*

7. **Sarai-tsukushi** (Sarai-tsukushi) *Along with right side to*  
*side of the body*

8. **Sarai-tsukushi** (Sarai-tsukushi) *Along with right side to*  
*side of the body*

9. **Sarai-tsukushi** (Sarai-tsukushi) *Along with right side to*  
*side of the body*

10. **Sarai-tsukushi** (Sarai-tsukushi) *Along with right side to*  
*side of the body*

1. **Sarai-tsukushi** (Sarai-tsukushi) *Along with right side to*  
*side of the body*

2. **Sarai-tsukushi** (Sarai-tsukushi) *Along with right side to*  
*side of the body*

3. **Sarai-tsukushi** (Sarai-tsukushi) *Along with right side to*  
*side of the body*

4. **Sarai-tsukushi** (Sarai-tsukushi) *Along with right side to*  
*side of the body*

5. **Sarai-tsukushi** (Sarai-tsukushi) *Along with right side to*  
*side of the body*

6. **Sarai-tsukushi** (Sarai-tsukushi) *Along with right side to*  
*side of the body*

7. **Sarai-tsukushi** (Sarai-tsukushi) *Along with right side to*  
*side of the body*

8. **Sarai-tsukushi** (Sarai-tsukushi) *Along with right side to*  
*side of the body*

9. **Sarai-tsukushi** (Sarai-tsukushi) *Along with right side to*  
*side of the body*

10. **Sarai-tsukushi** (Sarai-tsukushi) *Along with right side to*  
*side of the body*



### SONO NI

Heavenly body is working up at the mountain  
the stars back with his left leg



### SONO SAN

Edifice is between four-island-island and  
Island-island



### SONO YON

Four is four-island-island-island-island

### 4 Death-hara

### SONO ICIB

Death-hara is working up at the mountain  
the stars back with his right face



Diagram 1: Backbend position

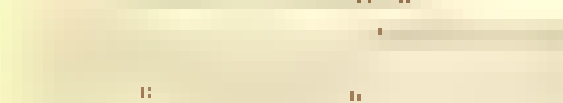


Diagram 2: Backbend position

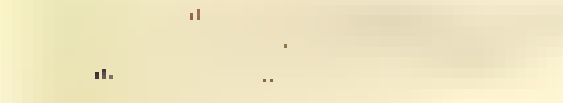


Diagram 3: Backbend position

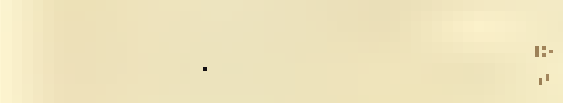


Diagram 4: Backbend position

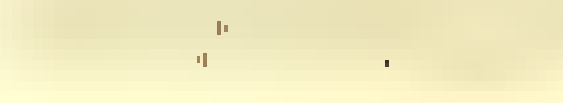


Diagram 5: Backbend position

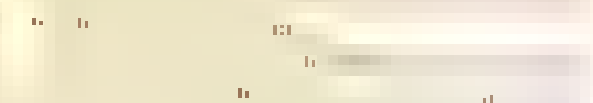


Diagram 6: Backbend position

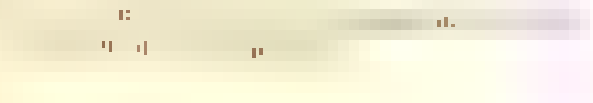


Diagram 7: Backbend position

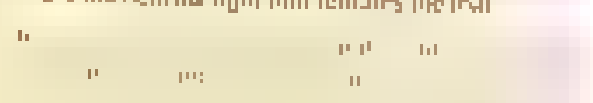


Diagram 8: Backbend position

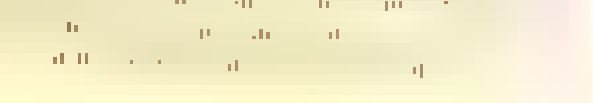


Diagram 9: Backbend position

# APPLICATION

Begin with the feet facing the head and over the feet. The moment the right foot touches the mat.



Diagram 10: Backbend position



Diagram 11: Backbend position



Diagram 12: Backbend position

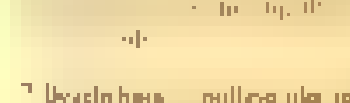


Diagram 13: Backbend position

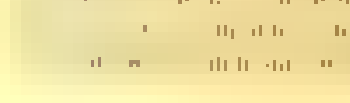


Diagram 14: Backbend position



7. Bend the knees, rolling the head and shoulders at the moment the right foot touches the mat.



Diagram 15: Backbend position



Diagram 16: Backbend position

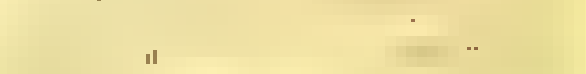


Diagram 17: Backbend position

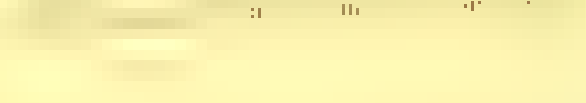


Diagram 18: Backbend position



### SONO NI

From front bending to a low pose and coming up from the side

1 2 3 4 5 6 7 8 9 10

### SONO BAN

From front lowering the right leg from the side the foot and into steps back

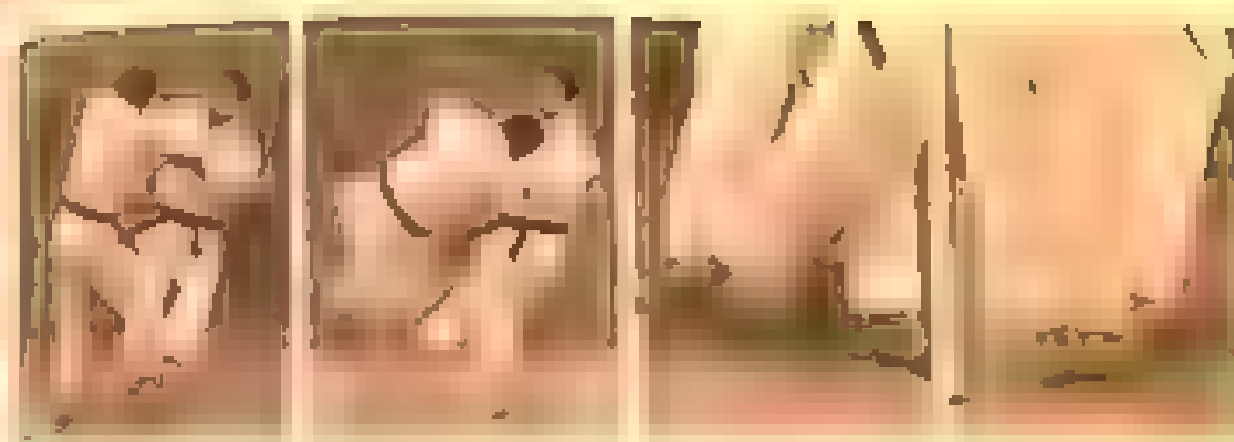
1 2 3 4 5 6 7 8 9 10

1 2 3 4 5 6 7 8 9 10

### APPLICATION

From front lowering up from the floor, slightly towards the side when the legs are in step back

1 2 3 4 5 6 7 8 9 10



1 2 3 4 5 6 7 8 9 10

### SONO BAN

1 2 3 4 5 6 7 8 9 10

### SONO NI

From side bending to a low pose and coming up from the side

1 2 3 4 5 6 7 8 9 10







SONO MU  
Dance with hara - dodging and swirling in a circle

SONO MU  
Dance with hara - dodging and swirling in a circle

SONO MU  
Dance with hara - dodging and swirling in a circle



SONO YON  
Dance with hara - dodging and swirling in a circle

SONO YON  
Dance with hara - dodging and swirling in a circle

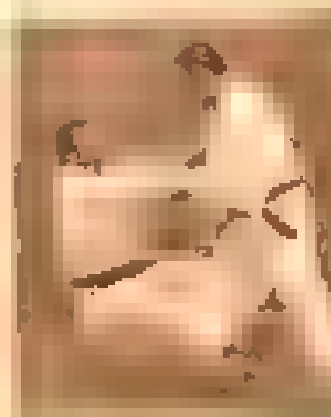
SONO YON  
Dance with hara - dodging and swirling in a circle

SONO SAN  
Dance with hara - dodging and swirling in a circle

SONO SAN  
Dance with hara - dodging and swirling in a circle





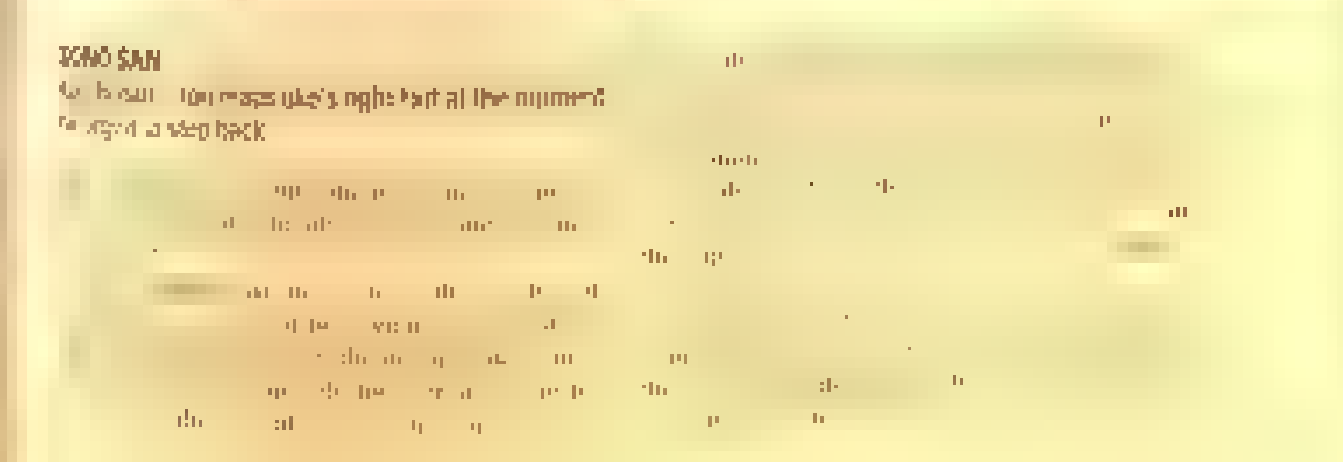
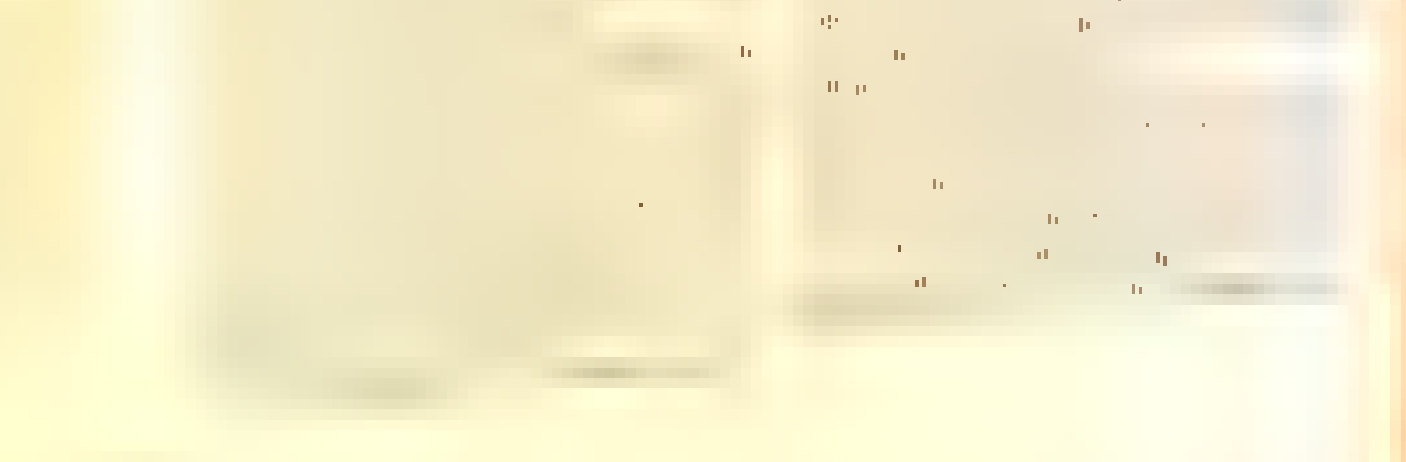
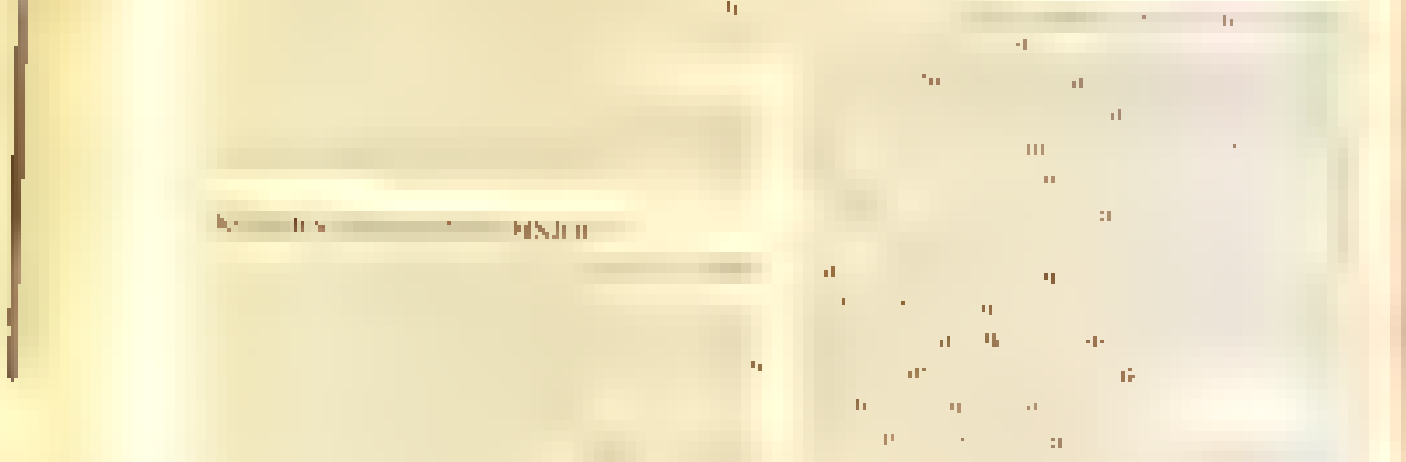
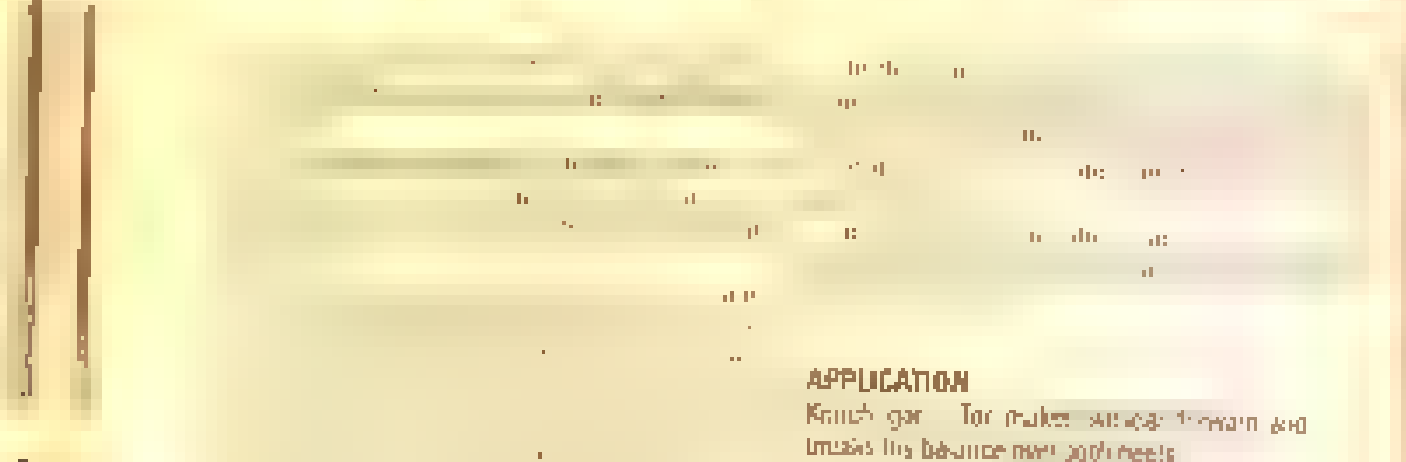


# APPLICATION

Kouchi gam - You makes like Kanchunwaul and breaks his head over both heels

# SANO SAN

Kouchi gam - You says like a right foot at the moment no longer to stop touch

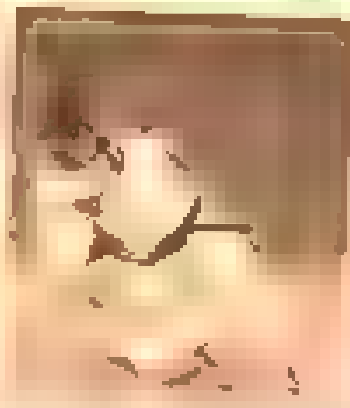


**APPLICATION**

Knit top for making a wide, thin and makes the balance over both heels

**JOJO SAN**

Knit top for making a wide, thin and makes the balance over both heels

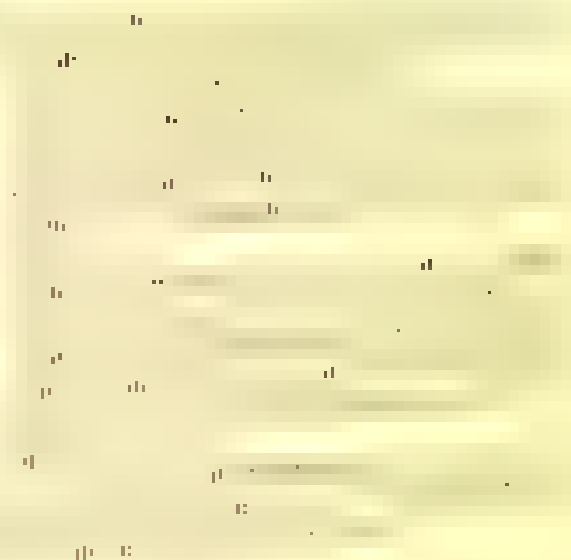
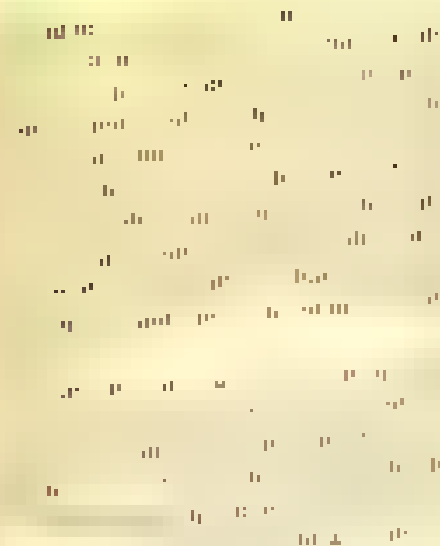


# APPLICATION

Use the pose for making the pose more dynamic and expressive. Use the pose for the sleep pose.

## SOME MORE

Use the pose for making the pose more dynamic and expressive. Use the pose for the sleep pose.

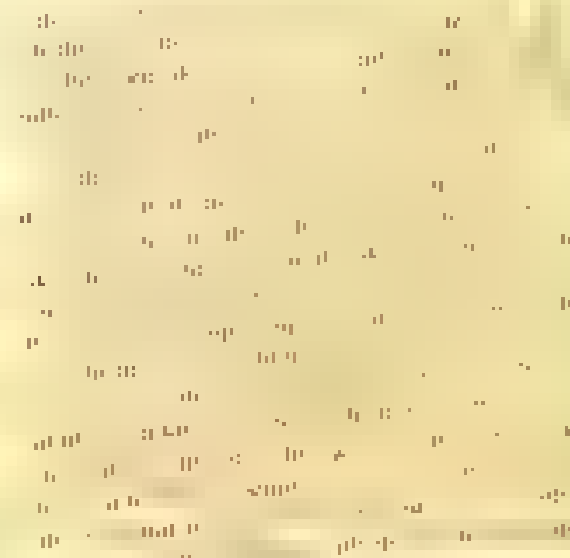
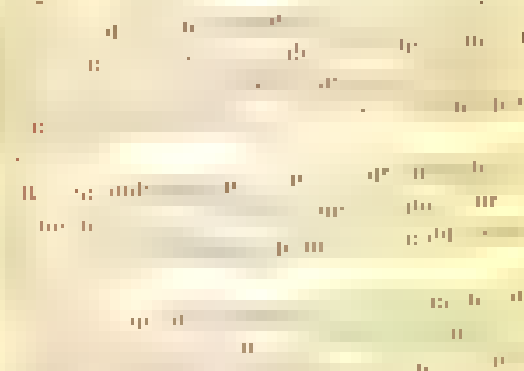


## A KUCHI-GARI

Use the pose for making the pose more dynamic and expressive. Use the pose for the sleep pose.

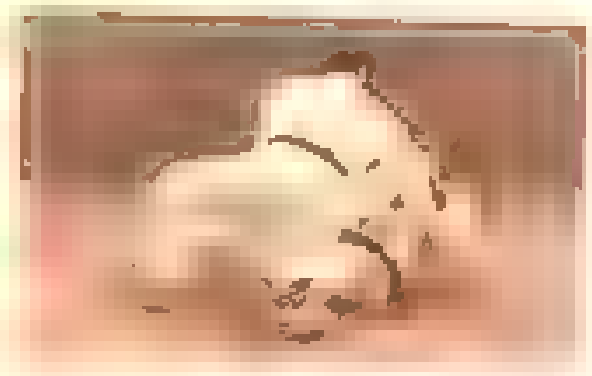
## SOME MORE

Use the pose for making the pose more dynamic and expressive. Use the pose for the sleep pose.





SONO 5000



### SONO 5000

SONO 5000 is a series of poses that break the body into two halves.

SONO 5000 is a series of poses that break the body into two halves. The first half is the head, neck, and shoulders, and the second half is the rest of the body. The poses are performed in a sequence, starting with the head and neck, then the shoulders, and finally the rest of the body. The poses are performed in a sequence, starting with the head and neck, then the shoulders, and finally the rest of the body.

### APPLICATION

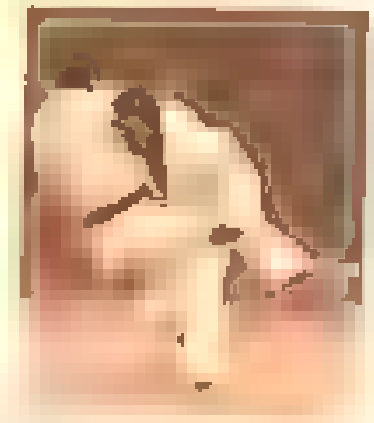
SONO 5000 is a series of poses that break the body into two halves.

SONO 5000 is a series of poses that break the body into two halves. The first half is the head, neck, and shoulders, and the second half is the rest of the body. The poses are performed in a sequence, starting with the head and neck, then the shoulders, and finally the rest of the body. The poses are performed in a sequence, starting with the head and neck, then the shoulders, and finally the rest of the body.

### SONO 5000

SONO 5000 is a series of poses that break the body into two halves.

SONO 5000 is a series of poses that break the body into two halves. The first half is the head, neck, and shoulders, and the second half is the rest of the body. The poses are performed in a sequence, starting with the head and neck, then the shoulders, and finally the rest of the body. The poses are performed in a sequence, starting with the head and neck, then the shoulders, and finally the rest of the body.



**SONG-YIM**  
 2nd place    white billow like    4th day up with the  
 4th round

[illegible]

→ Buch-gaselle

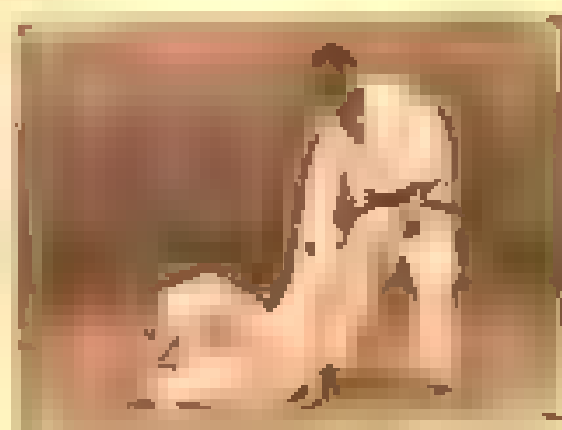
[illegible]

## SONO ICHI

Just before the storm reaps Joe's brother on  
 the way to his work]

[illegible]





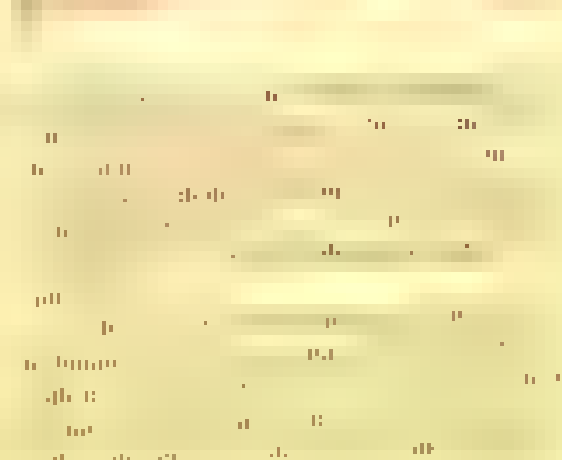
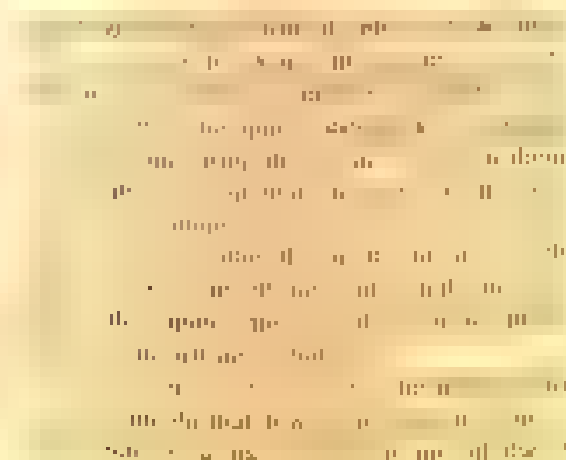
## SONO NI

flow in right (but not left) legs like a south-gate or  
but right leg and his left growing foot



5040 5434

සමස්ත ප්‍රතිඵලය වන්නේ 2014 වසරේදී සමස්ත ජාතික ආදායම රු. 1.18 ක් වැඩිවීමයි. එය 2013 වසරේ සමස්ත ජාතික ආදායමට වඩා වැඩිවීමයි.





# SAIND YON

The garden dog is one hunting to the cell to

# SOMO GO

Plays in a single to much for in

# MI KASOJI HARI

# SOMO ICHI

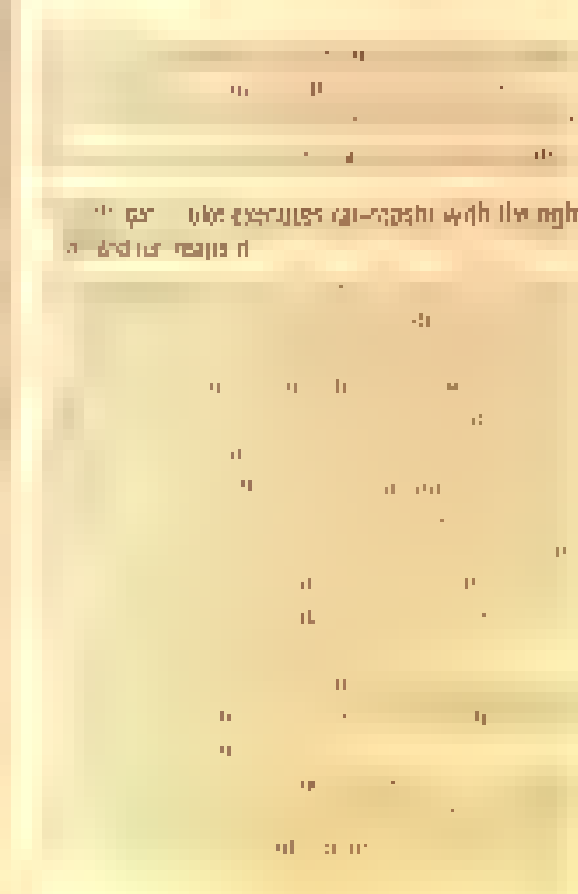
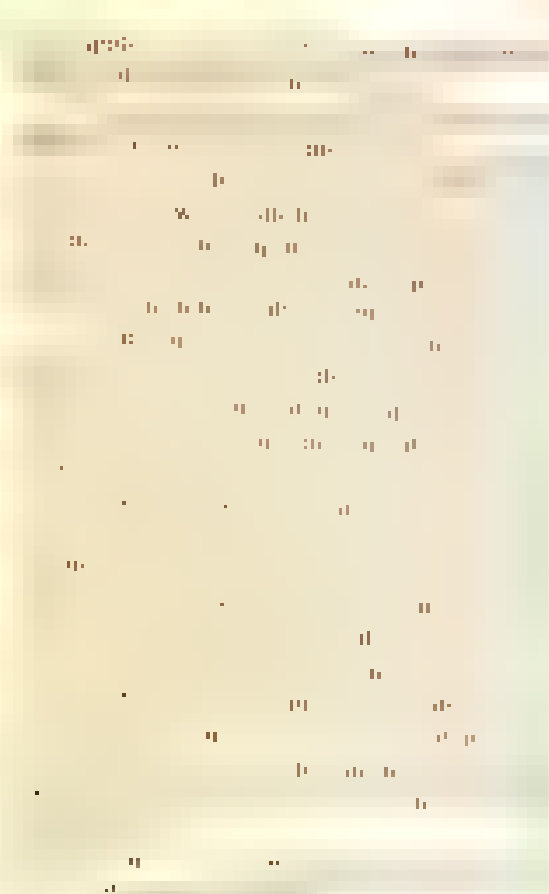
Let's go! I'm going at the moment like steps in  
the air because the weight is too light but





#### APPLICATION

When you are in the moment, take back your feet and

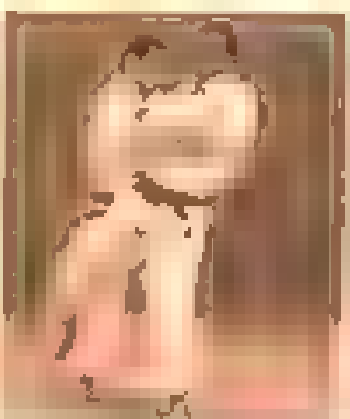
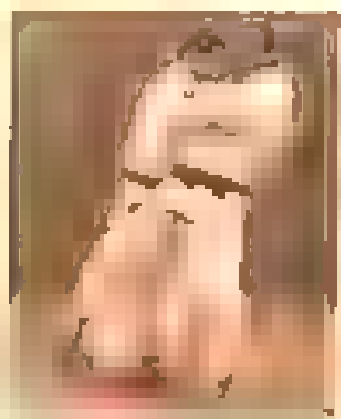
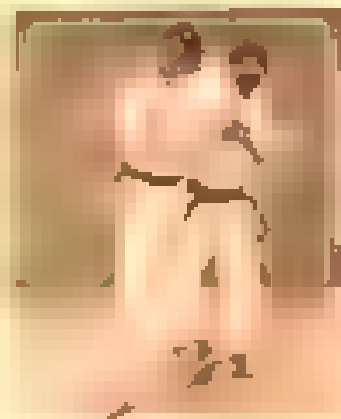


3. Knees and tracing two stages

#### SOUND NI

Kidney tracing and stimulating





## APPLICATION

2. 4. 2011 11:00

[illegible]

www.gar.com 1-800-345-1111

[illegible]

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840.

5040 SAN

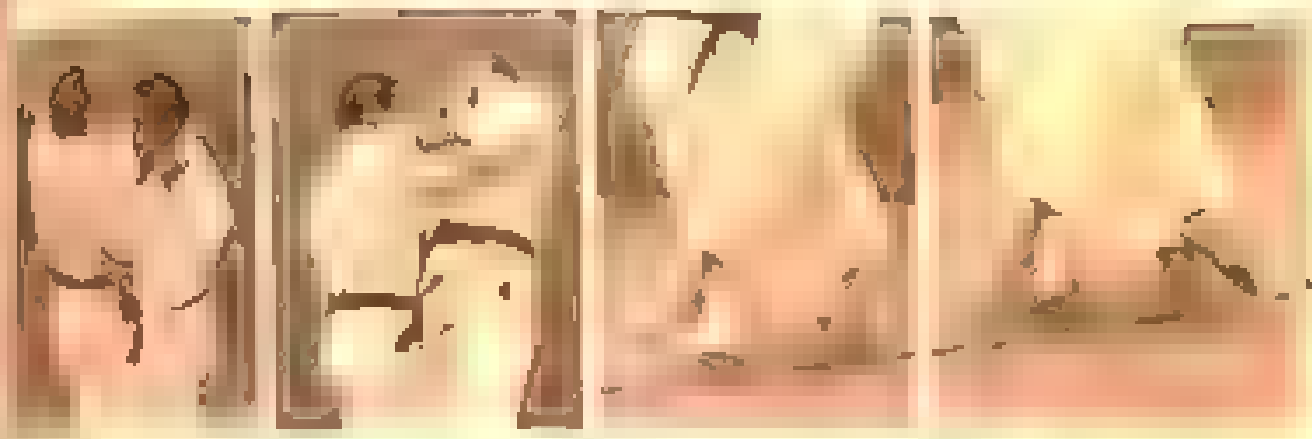
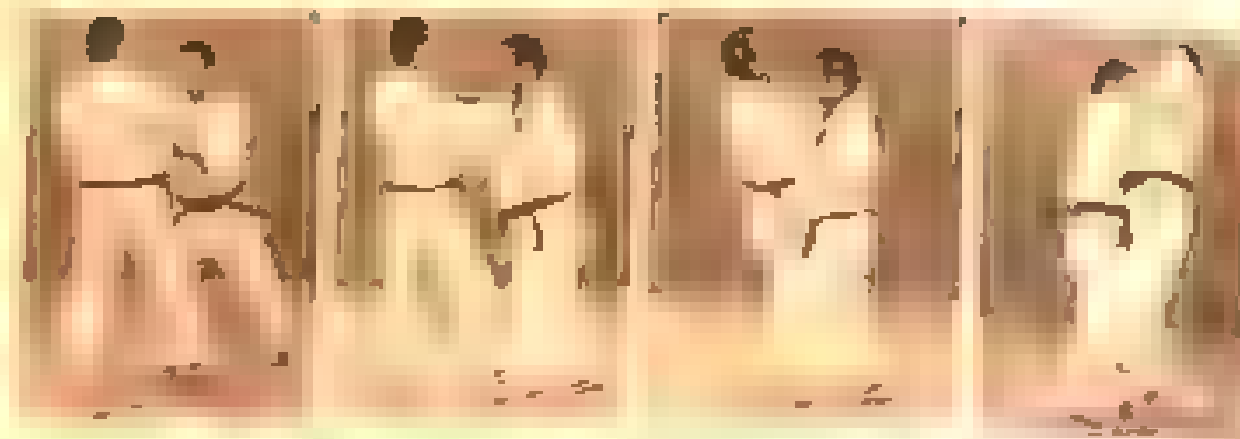
11/15/2014 11:27:00 AM

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to Knappton, p. 46

SINOCHI

מחלקת המחקר והפיתוח



# APPLICATION

How to use the program to see  
the results of your work

# APPLICATION

How to use the program to see  
the results of your work



#### SONO MI

Kusuru-gake Kusuru-gake Kusuru-gake Kusuru-gake

#### APPLICATION

Kusuru-gake Kusuru-gake Kusuru-gake Kusuru-gake

#### SONO SAN

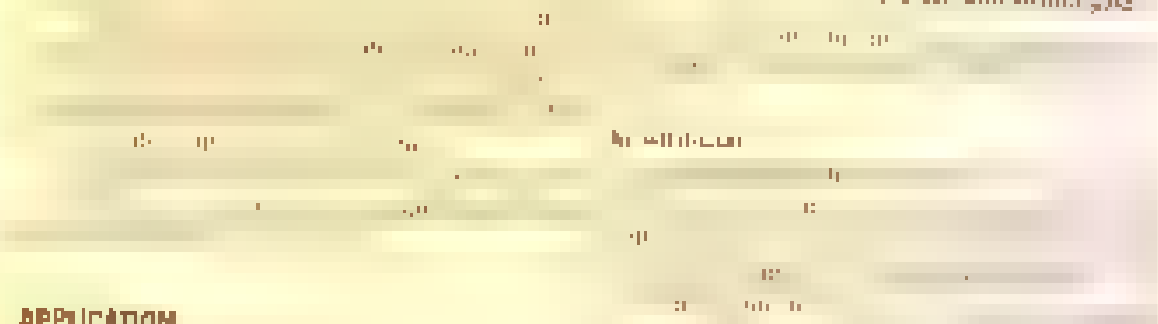
Kusuru-gake Kusuru-gake Kusuru-gake Kusuru-gake





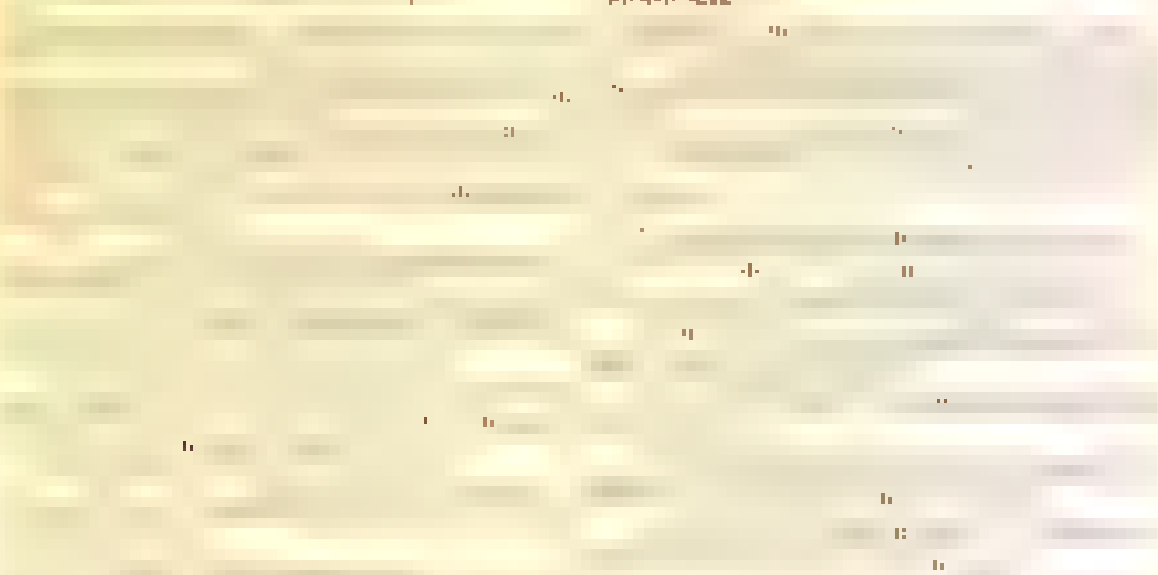
### SONG YON

Interposes between *insapq-dar* and *insula-gak*



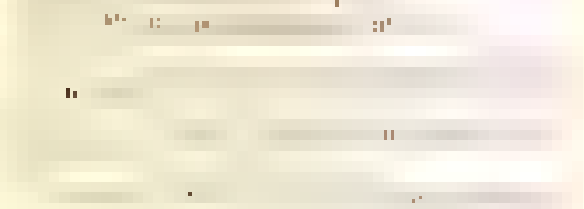
### APPLICATION

*Kwadi-gake* *ogonuhawq* *am usadip-par*



### SONG GO

Precedes *insula-gak* or *kwadi-gake*

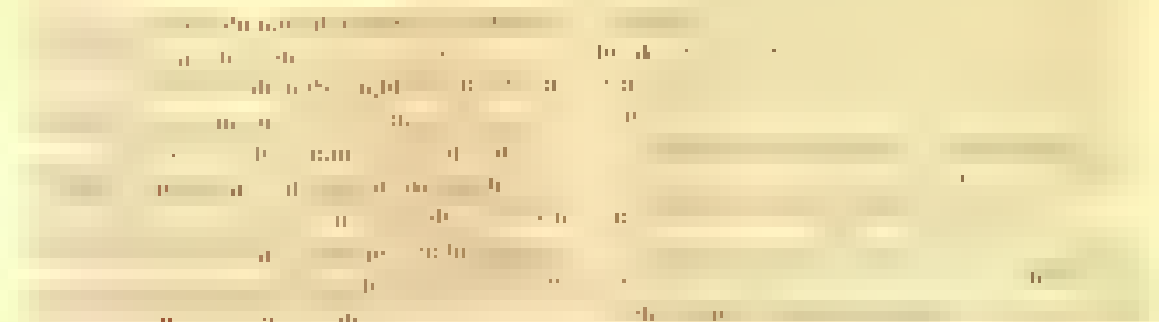


### 13 (Kwadi-gake)

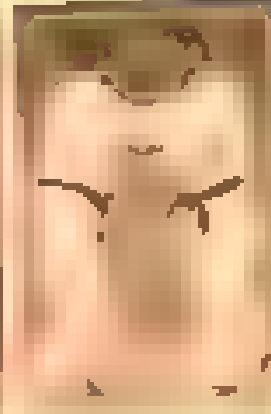


### SONG KHI

Precedes *insula-gak* or *kwadi-gake*





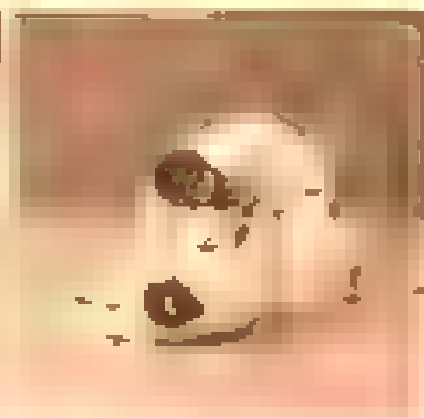
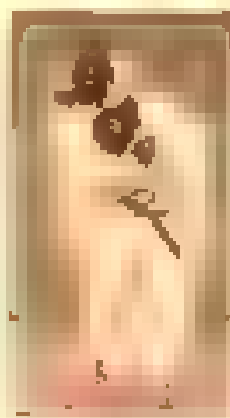
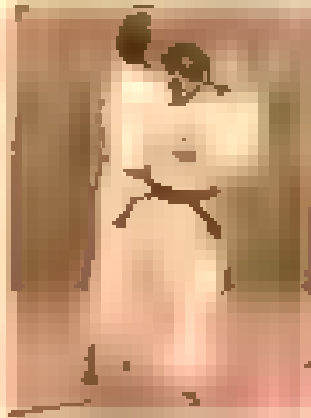


The image shows a photograph of a book, likely a historical or geographical work, resting on a dark surface. The book is bound in a dark, possibly leather, cover. The spine is visible on the left, and the front cover is on the right. The book is titled "The History of the County of York" and is bound in a dark, possibly leather, cover. The spine is visible on the left, and the front cover is on the right. The book is resting on a dark surface.

[illegible]

## APPLICATION

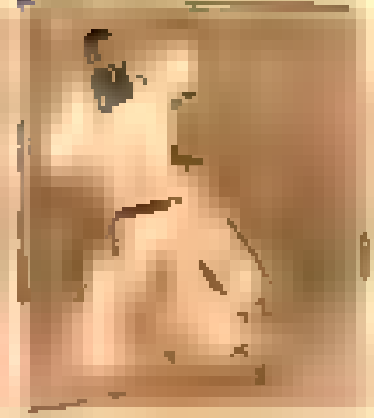
1. **مقدمة**  
 2. **أهداف البحث**  
 3. **الأسئلة البحثية**  
 4. **الأساليب**  
 5. **النتائج**  
 6. **الخلاصة**  
 7. **المراجع**



\* Discharge for people who get ill. At the moment, the hospital is still under review.

SONO MI

ԱՏՈՐ-ԿԱՐՏ ԲԱՆԱԿԱՆՈՒԹՅԱՆ ԿՐԻՏԻԿԱԿԱՆ ԿՐԻՏԵՐՆԵՐ

[illegible]

5240 SAN

6.  $\mu$  increases the balance towards the  
 2. side of the resistant than major with the lower  
 (decreasing)  $\mu$

11                    12                    13                    14                    15  
 16                    17                    18                    19                    20

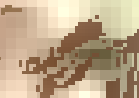
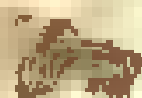
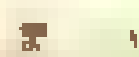
51ND YQM

Q: What is the main reason for the increase in the number of people who are taking the SAT?

| Response        | Percentage |
|-----------------|------------|
| Appropriate     | 60%        |
| Not appropriate | 40%        |

# SONO GO

Pony's attitude in escape game



## 11 Osoto-otoshi

# SONO KCHI

Pony's attitude in right defensive posture

Illustration of a pony in a defensive posture, facing left.

Illustration of a pony in a defensive posture, facing right.

Illustration of a pony in a defensive posture, facing left.

Illustration of a pony in a defensive posture, facing right.

Illustration of a pony in a defensive posture, facing left.

Illustration of a pony in a defensive posture, facing right.

Illustration of a pony in a defensive posture, facing left.

Illustration of a pony in a defensive posture, facing right.

Illustration of a pony in a defensive posture, facing left.

Illustration of a pony in a defensive posture, facing right.

Illustration of a pony in a defensive posture, facing left.

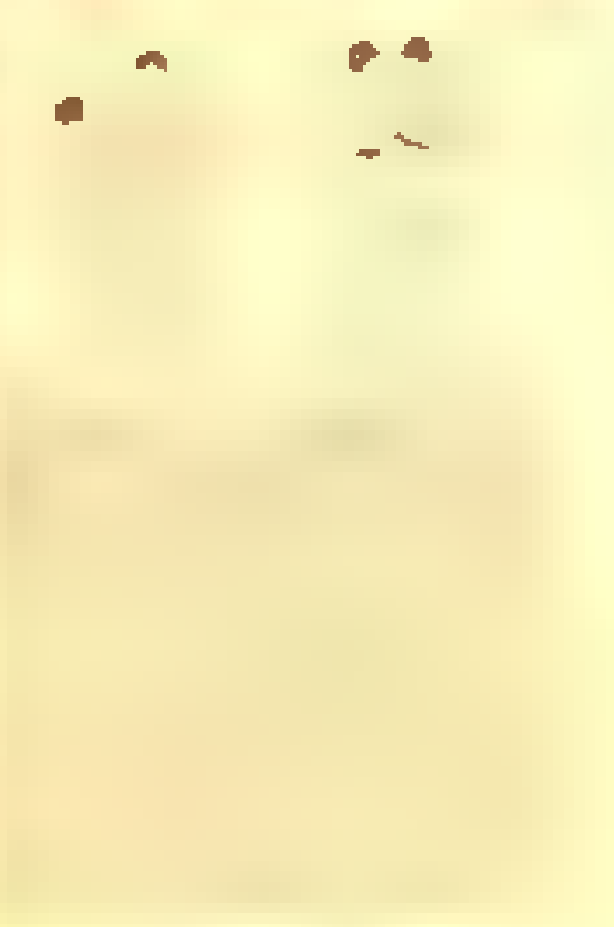
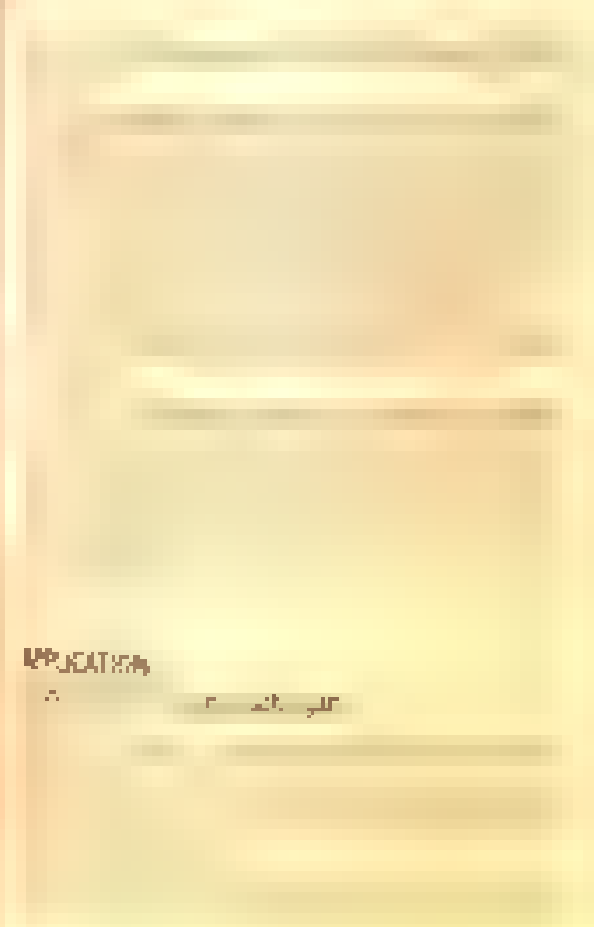
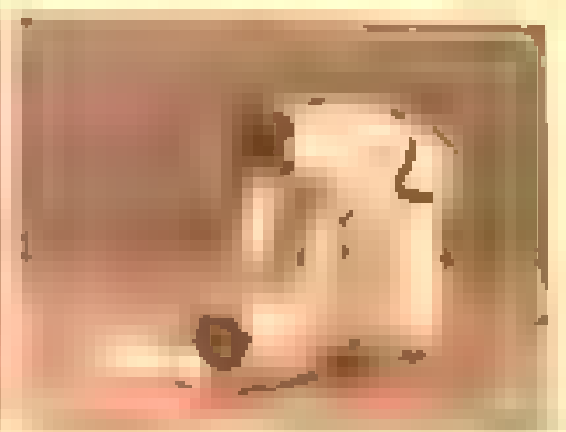
Illustration of a pony in a defensive posture, facing right.

Illustration of a pony in a defensive posture, facing left.

Illustration of a pony in a defensive posture, facing right.

Illustration of a pony in a defensive posture, facing left.

Illustration of a pony in a defensive posture, facing right.



## APPLICATION

Illustration of a pony in a defensive posture, facing left.

Illustration of a pony in a defensive posture, facing right.

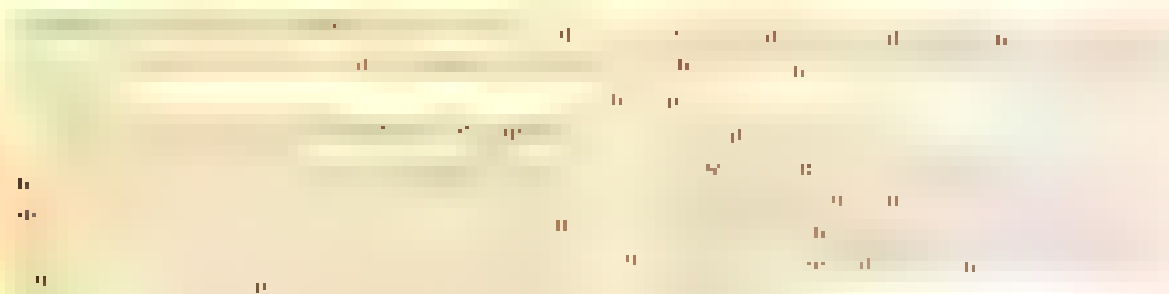
Illustration of a pony in a defensive posture, facing left.

Illustration of a pony in a defensive posture, facing right.

Illustration of a pony in a defensive posture, facing left.

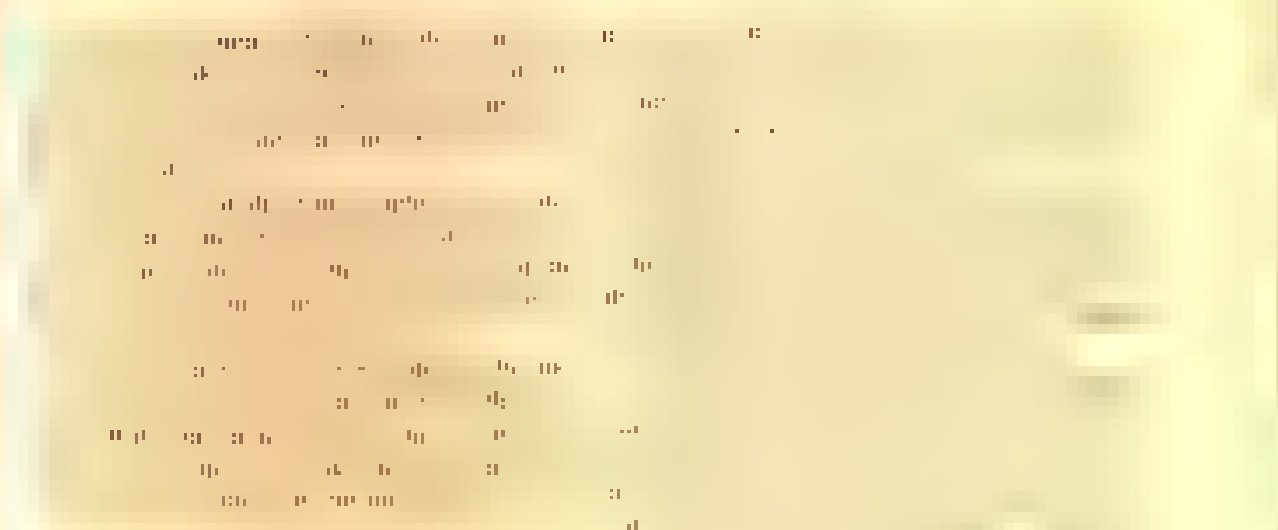
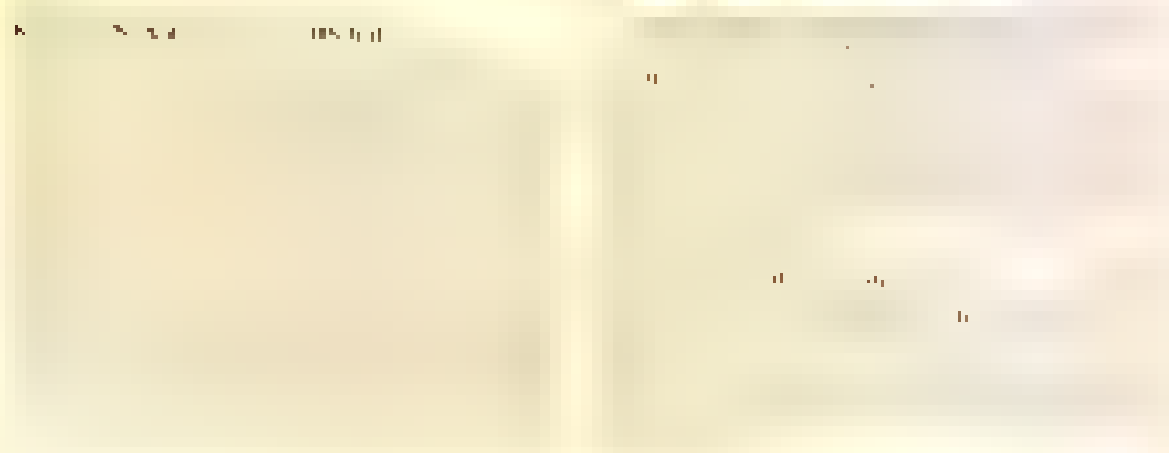
Illustration of a pony in a defensive posture, facing right.





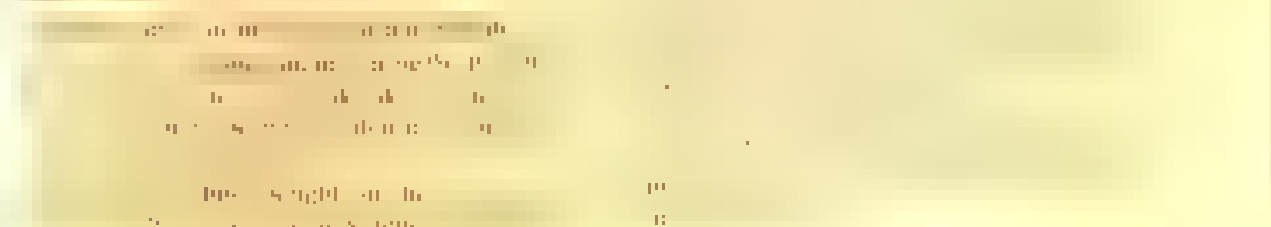
#### APPLICATION

On the ground from the top



#### SD40 NI

On the ground from the top



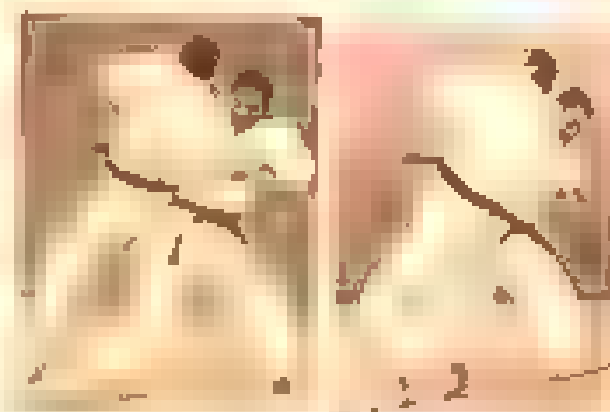


# SONO SAM

Dance between two girls and one boy

CP 11 1950-51

CP 11 1950-51



# SONO YON

Arts in the order of music group

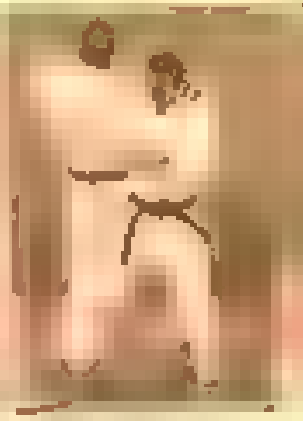
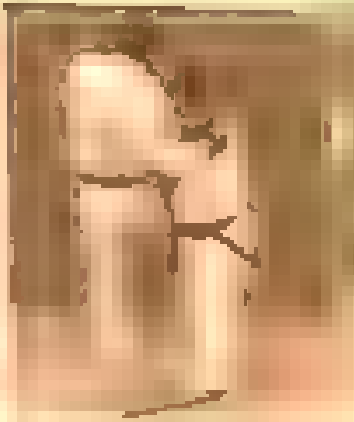
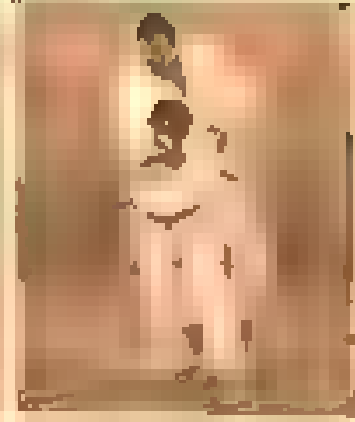
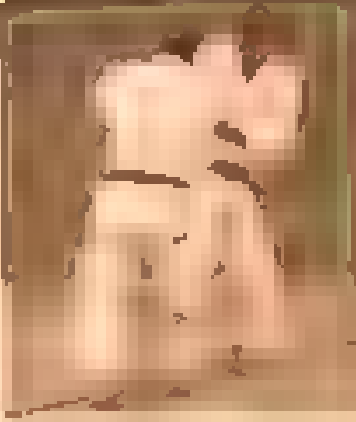
SONO YON  
Arts in the order of music group

# SONO YON

# SONO YON

Arts in the order of music group





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Prints to contact in white space:

1111 1111



SEND JCH

המחנה החדש יוקם בלב האזור המיועד להקמת המושב, ויהווה את המרכז המנהל והחינוכי של המושב.

**THE**

— 11 —

| Age Group | Percentage of Respondents |
|-----------|---------------------------|
| 18-29     | 85%                       |
| 30-49     | 80%                       |
| 50-69     | 75%                       |
| 70+       | 70%                       |

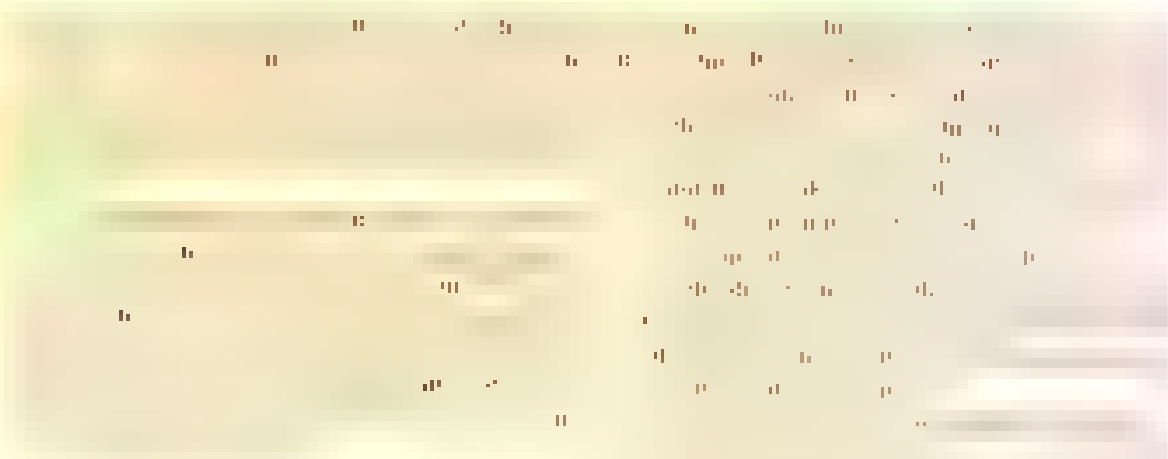
|| :: " ::

| Age Group | Percentage |
|-----------|------------|
| 18-24     | 10%        |
| 25-34     | 15%        |
| 35-44     | 20%        |
| 45-54     | 25%        |
| 55-64     | 20%        |
| 65-74     | 15%        |
| 75-84     | 10%        |
| 85+       | 5%         |

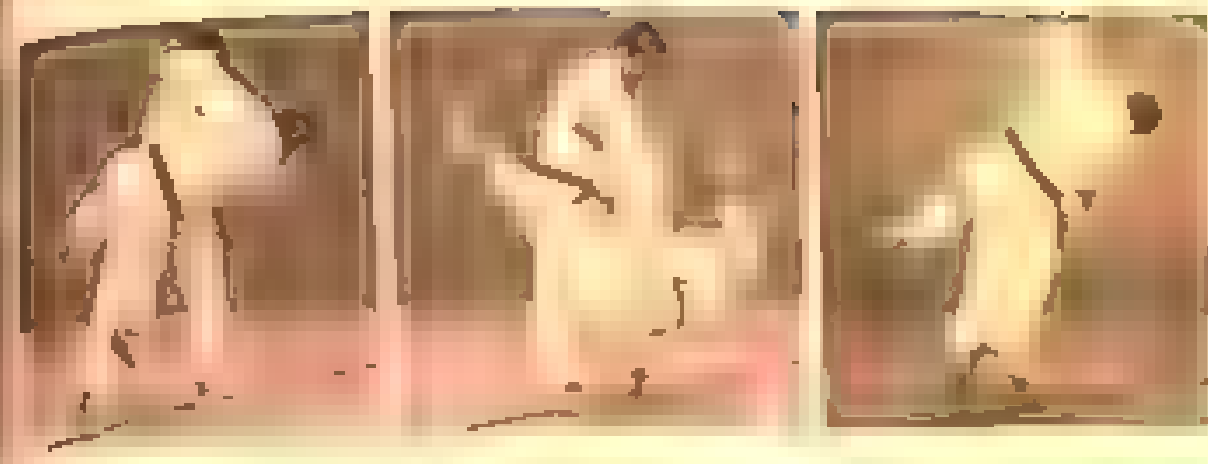
11. *Journal of the American Medical Association*, 2000; 284: 2689-2694.

[illegible][illegible]





**APPLICATION**  
Aerobically - heart rate zone



**5:40-6**  
to warm-up with the  
age of the person

|   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |     |
|---|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|-----|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 100 |
|---|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|-----|



**5:40-6**  
to warm-up with the  
age of the person

|   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |     |
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| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 100 |
|---|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|-----|

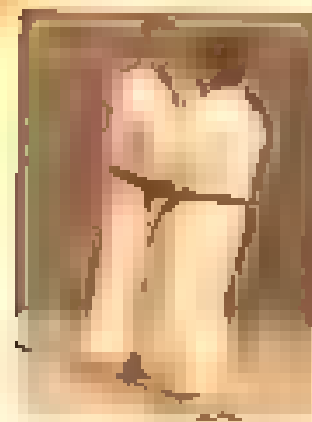
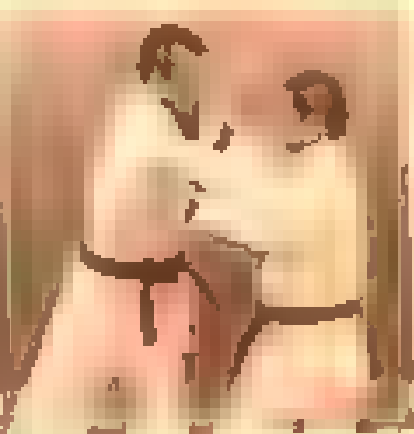
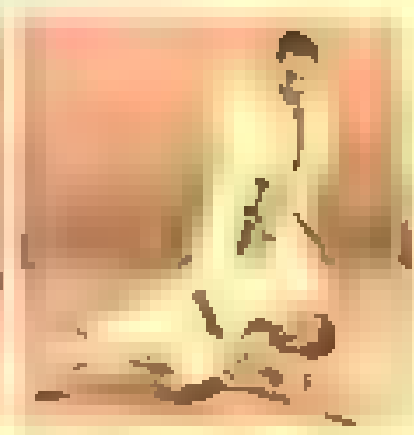
**5:40-6**  
to warm-up with the  
age of the person

|   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |     |
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| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 100 |
|---|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|-----|

17-12-2014

SONO ICHI

**SONO ICHI**  
 (I quanta) at the moment she steps forward with  
 her left foot

[illegible]

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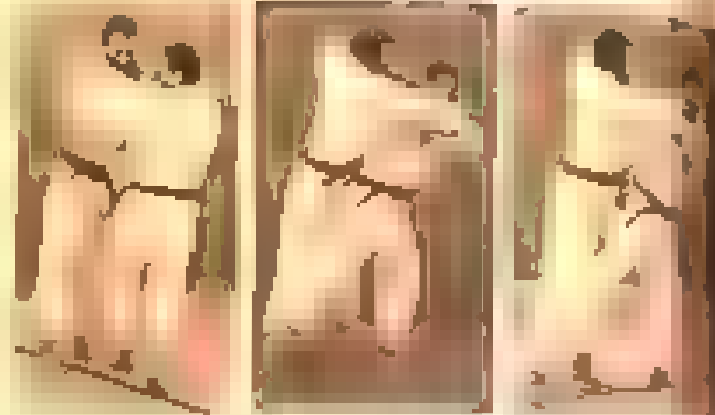
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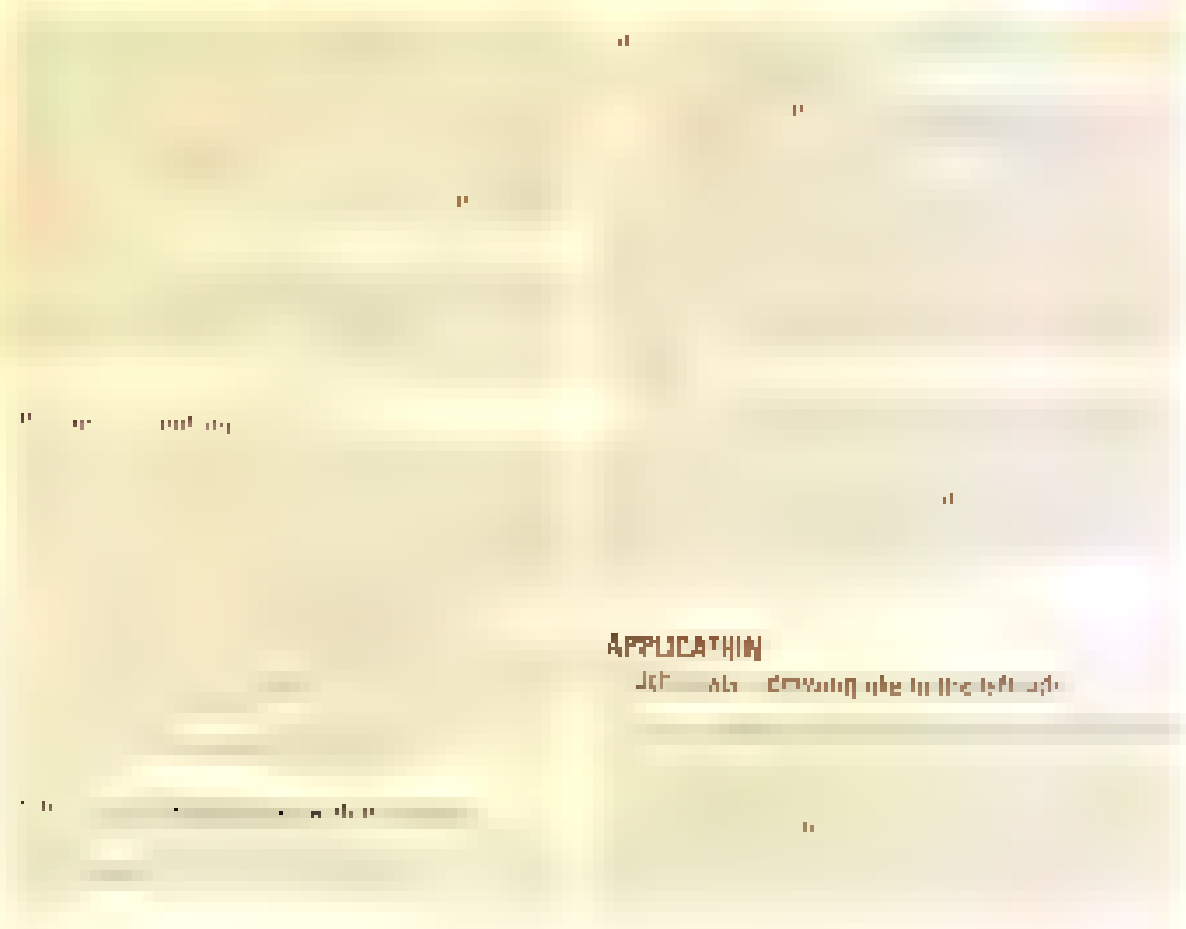
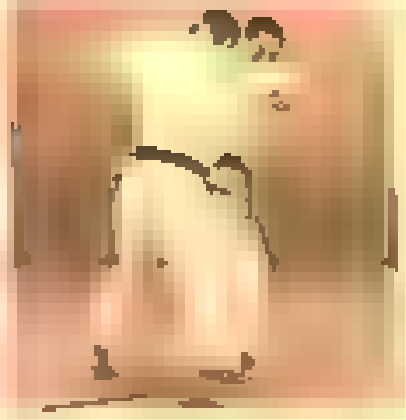
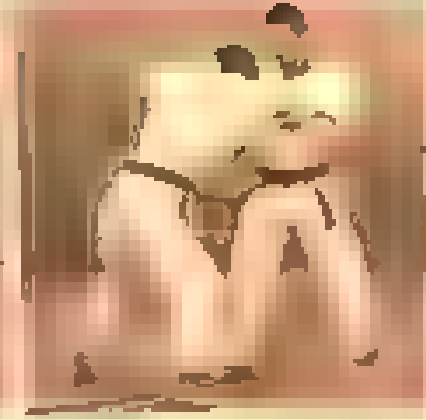
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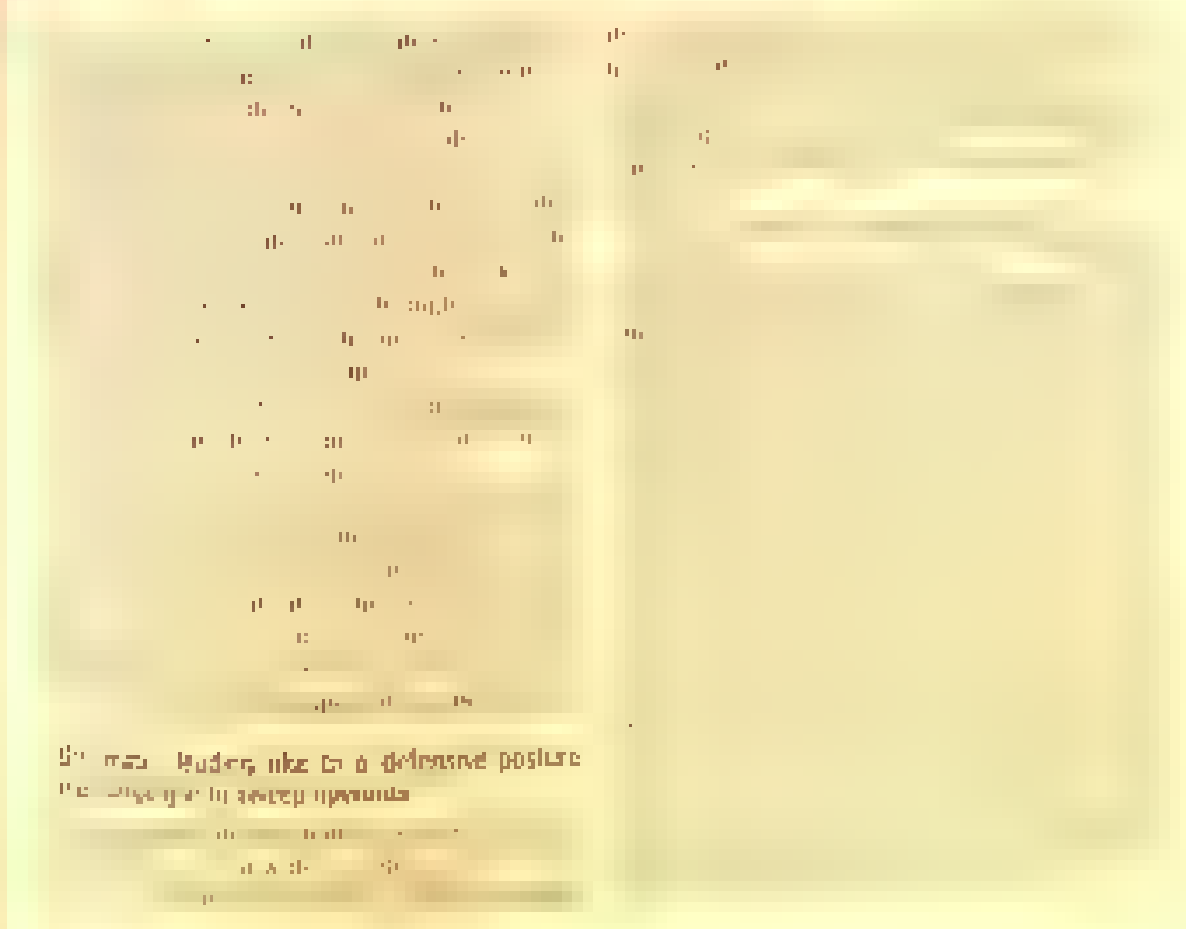
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# APPLICATION

Let the dog move to the left side

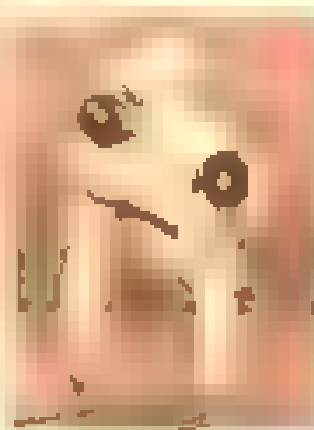
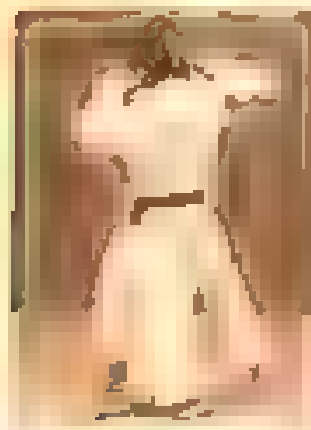


It was under the dog in a defensive posture  
 The dog was in a defensive posture

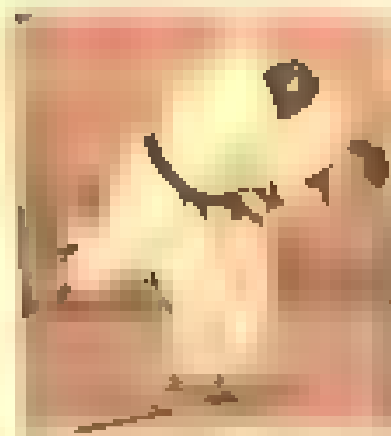
[illegible]

3. Third, make everything up as the manager, the company, the world, etc. sees it.

The first part of the paper discusses the importance of the research and the objectives of the study. It highlights the need for a comprehensive understanding of the factors influencing the performance of the system under investigation. The second part presents the methodology used, which includes a detailed description of the experimental setup and the data collection process. The results are then presented in a clear and concise manner, supported by relevant statistical analysis. Finally, the conclusions are drawn, summarizing the key findings and their implications for future research and practical applications.



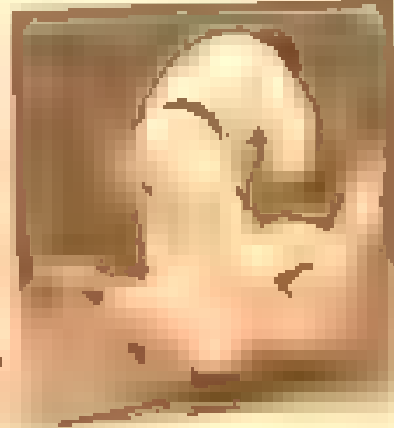
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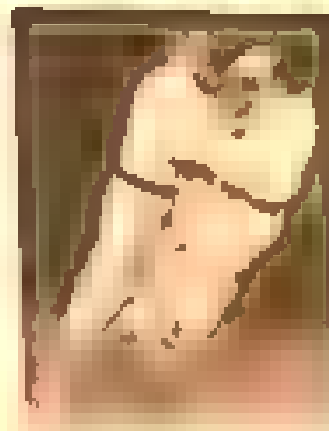
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**מקור:** רס"א ורס"ב - מאן כחית מלכותה

5. Ist möglich, dass die beiden glücklichen  
Diebstahl

[illegible]





SOMO NI  
SOMO NI

Maigash gash

Maigash gash  
Maigash gash



#### APPLICATION

Use this sequence in tracing with the left leg while  
the right leg is up

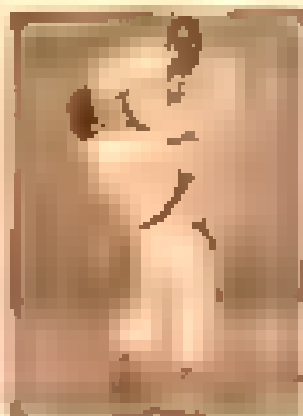
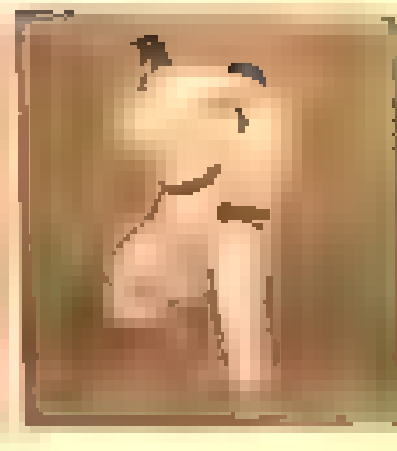
1. Stand with feet together, arms at sides.  
2. Lift right leg, bend at knee, and bring it forward.  
3. Bend right leg, and bring it forward and up.  
4. Bend right leg, and bring it forward and up.  
5. Bend right leg, and bring it forward and up.  
6. Bend right leg, and bring it forward and up.  
7. Bend right leg, and bring it forward and up.  
8. Bend right leg, and bring it forward and up.

#### STAND IN

at the beginning

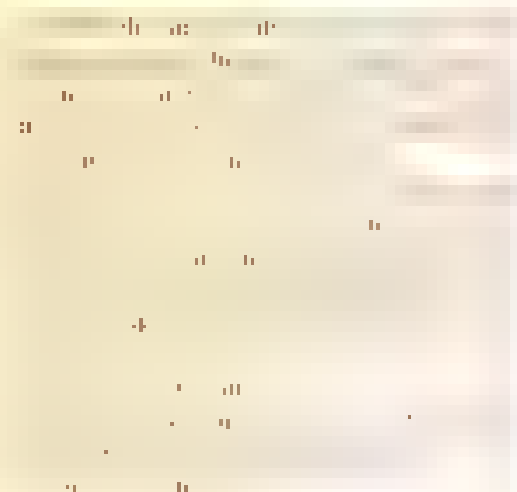
1. Stand with feet together, arms at sides.  
2. Lift right leg, bend at knee, and bring it forward.  
3. Bend right leg, and bring it forward and up.  
4. Bend right leg, and bring it forward and up.





# SONO SAN

Have both hands supporting by standing up with the right foot pointing forward.



## APPLICATION

Have both hands supporting with the right foot pointing forward as standing up.

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de m m m m m m m m m  
de m m m m m m m m m  
de m m m m m m m m m

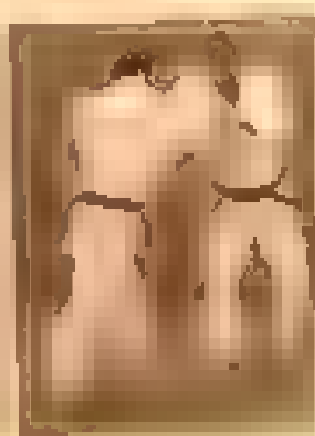
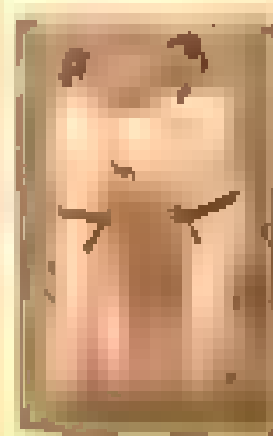
## TI kara goshi gaeshi

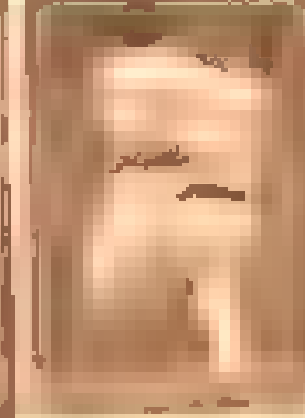
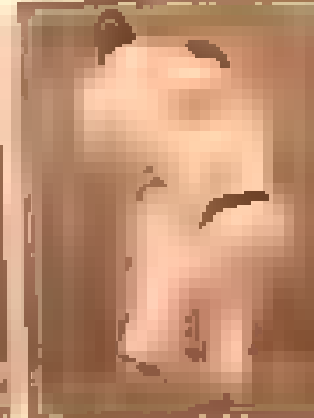
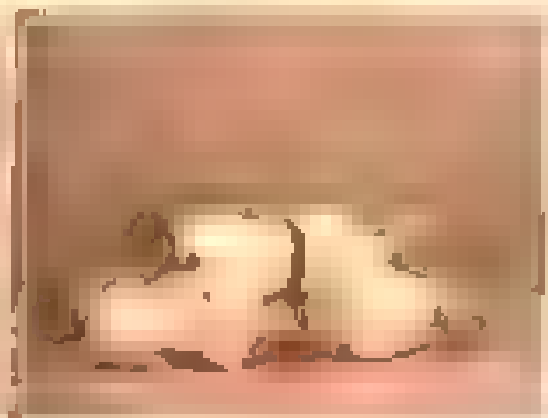
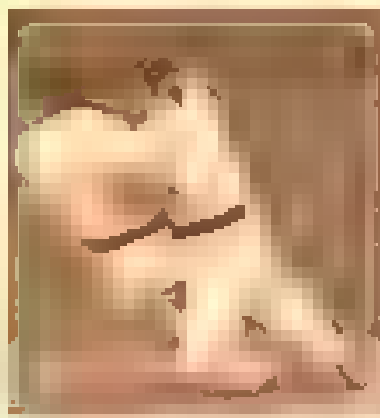
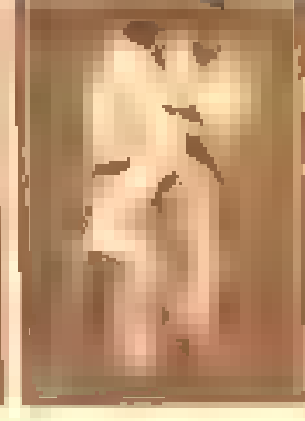
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m m m m m m m m m

## SONO OCHI

de wahi-goshi for complete ukus harai goshi  
to support the left supporting foot with the left foot

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de m m m m m m m m m  
de m m m m m m m m m  
de m m m m m m m m m  
de m m m m m m m m m





# APPLICATION

Examine the patient's posture and the way the patient moves. Observe the patient's gait and the way the patient moves.

Examine the patient's posture and the way the patient moves. Observe the patient's gait and the way the patient moves.

## STEPS

1. Examine the patient's posture and the way the patient moves. Observe the patient's gait and the way the patient moves.

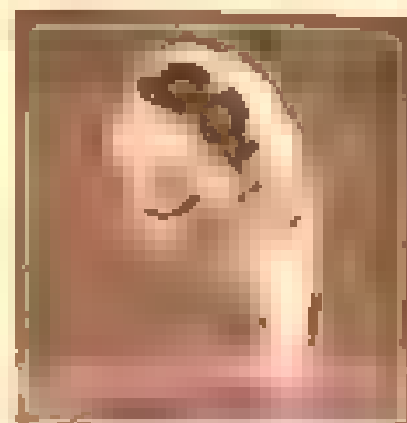
2. Examine the patient's posture and the way the patient moves. Observe the patient's gait and the way the patient moves.

3. Examine the patient's posture and the way the patient moves. Observe the patient's gait and the way the patient moves.

4. Examine the patient's posture and the way the patient moves. Observe the patient's gait and the way the patient moves.

5. Examine the patient's posture and the way the patient moves. Observe the patient's gait and the way the patient moves.

6. Examine the patient's posture and the way the patient moves. Observe the patient's gait and the way the patient moves.



# MA-SUTEMI-WAZA



# 1 Tumor nage

Hand position: The hands are placed on the shoulders of the person being treated, with the fingers pointing towards the center of the chest.

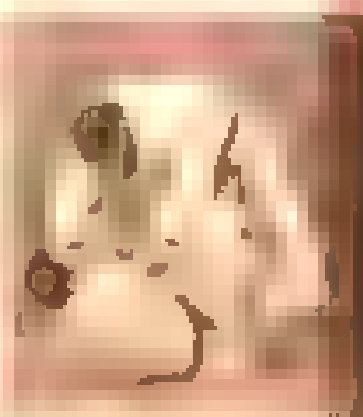
## SOUND 100

Hand position: The hands are placed on the shoulders of the person being treated, with the fingers pointing towards the center of the chest.

Hand position: The hands are placed on the shoulders of the person being treated, with the fingers pointing towards the center of the chest.

Hand position: The hands are placed on the shoulders of the person being treated, with the fingers pointing towards the center of the chest.

Hand position: The hands are placed on the shoulders of the person being treated, with the fingers pointing towards the center of the chest.



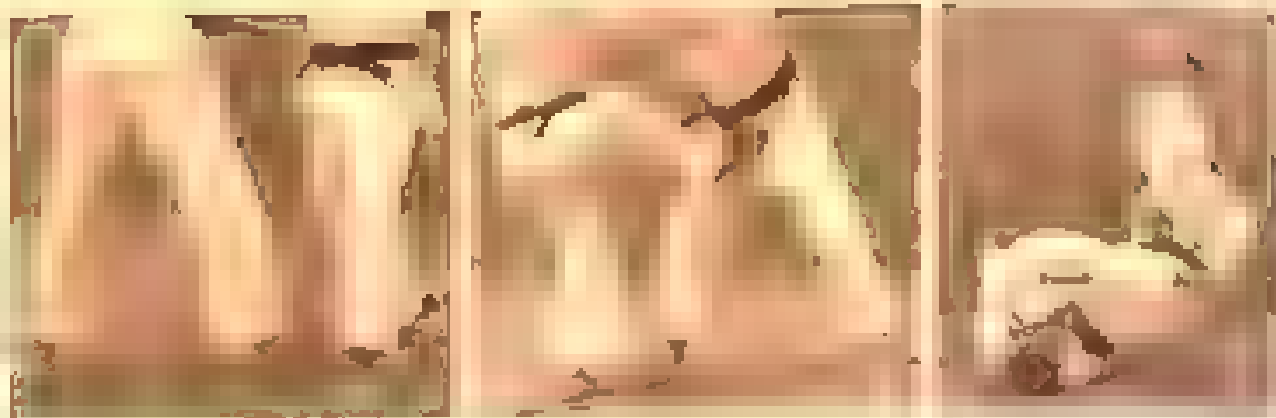
# Hand position: The hands are placed on the shoulders of the person being treated, with the fingers pointing towards the center of the chest.

Hand position: The hands are placed on the shoulders of the person being treated, with the fingers pointing towards the center of the chest.

## SOUND 11

Hand position: The hands are placed on the shoulders of the person being treated, with the fingers pointing towards the center of the chest.

Hand position: The hands are placed on the shoulders of the person being treated, with the fingers pointing towards the center of the chest.



#### APPLICATION

Tomoe-nage - throws down onto her left side and throws her over the body

Tomoe-nage - throws down onto her left side and throws her over the body

#### SONO SAN

Tomoe-nage - throwing like Sonos with both feet

Tomoe-nage - throwing like Sonos with both feet



Tomoe-nage - throwing like Sonos with both feet

# SONO YOM

Points to consider on home page

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5040 NI

from back front

APPLICATION

For application of the test, see the



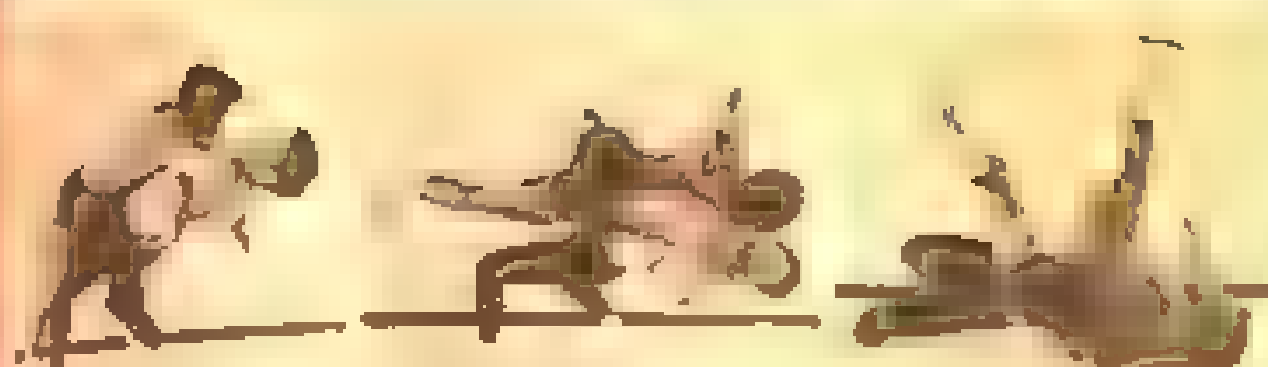
# SONO SAN

Il primo spettacolo di danza



# SONO VAN

Il secondo spettacolo di danza



# SONO ROKI

Il terzo spettacolo di danza

# SONO GIO

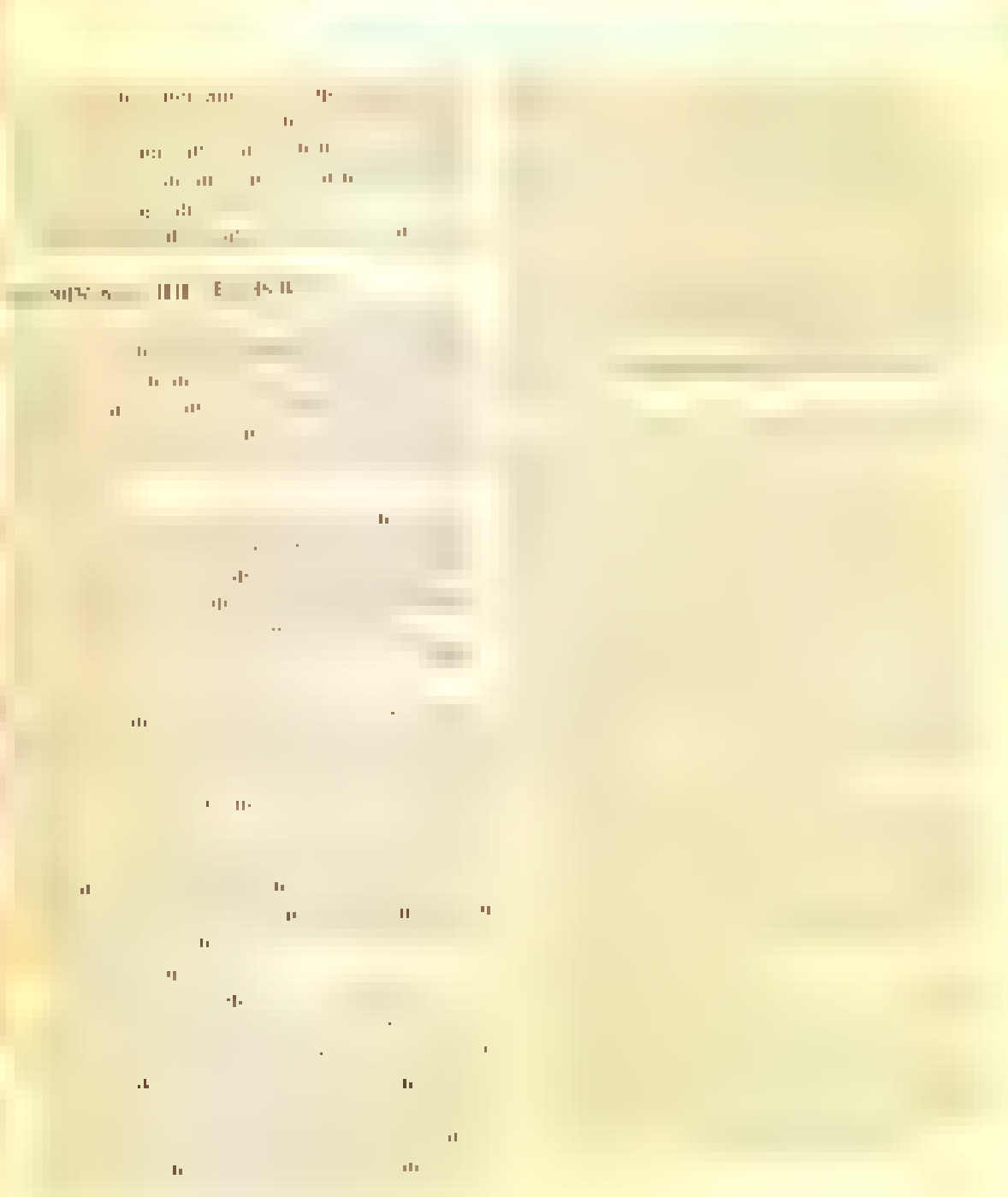
Il quarto spettacolo di danza



# 3. Semi-goshi

## SOMO-ICHI

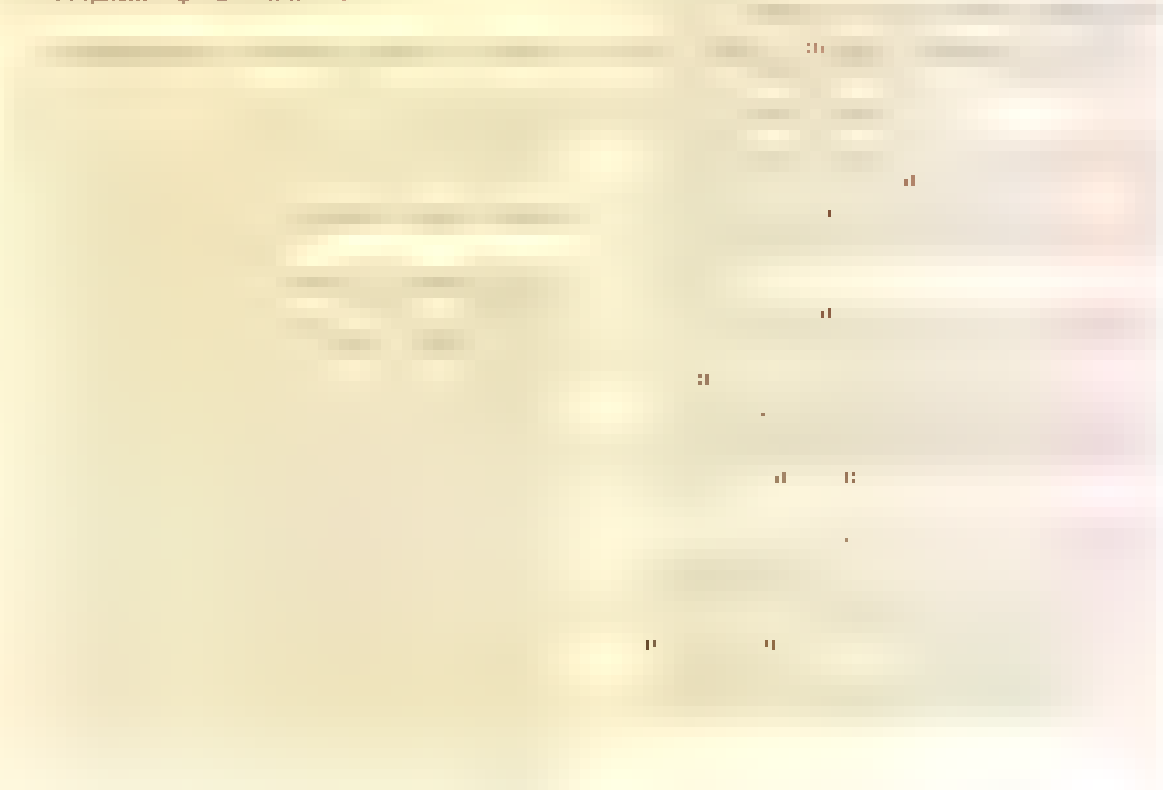
Sumi naeshi - Semi right intensive watching  
 nekata - right Kata technique





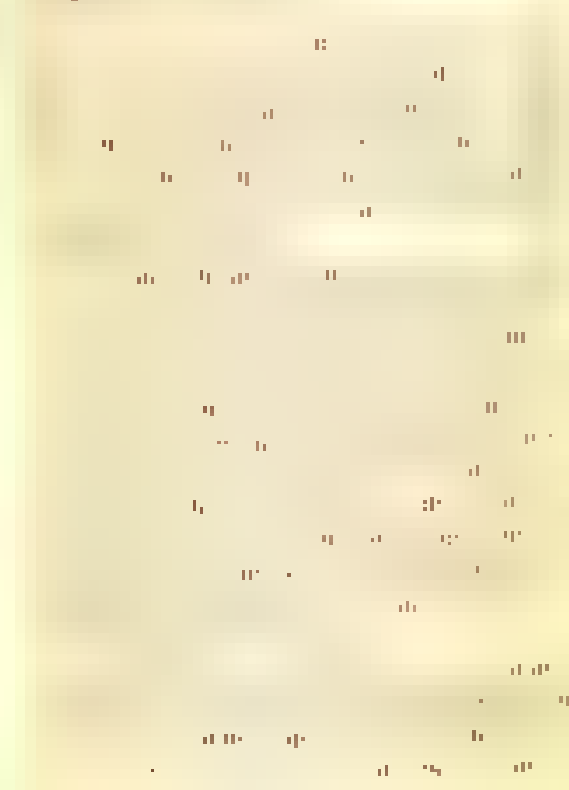
# SONO NI

SONO NI



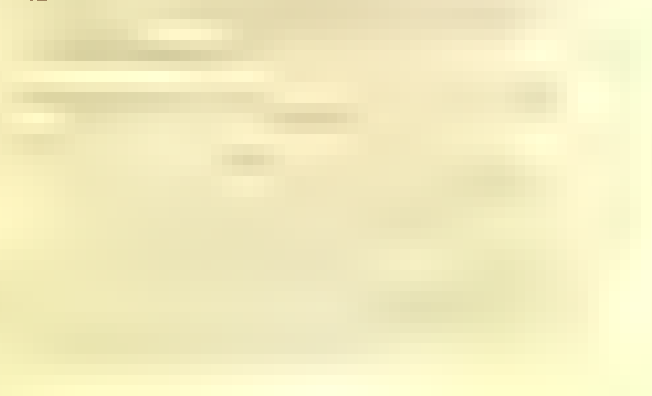
# SONO SAN

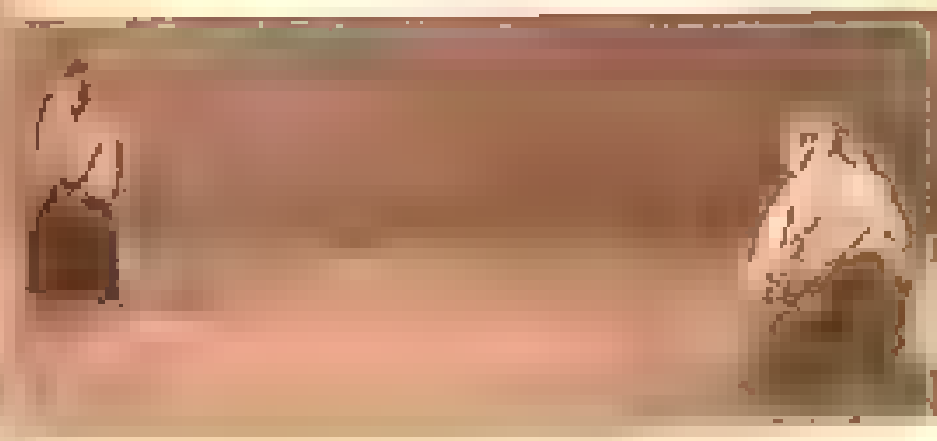
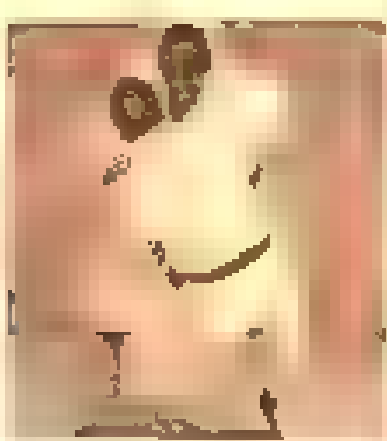
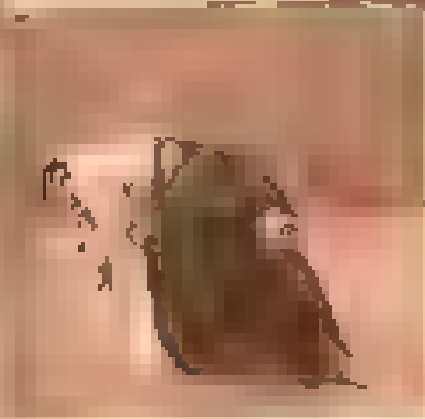
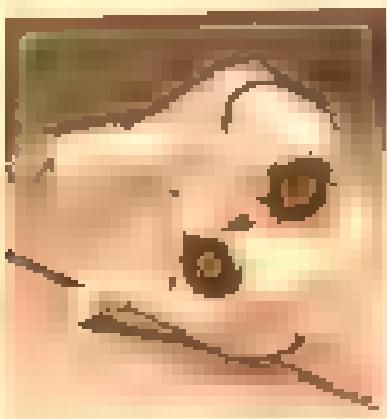
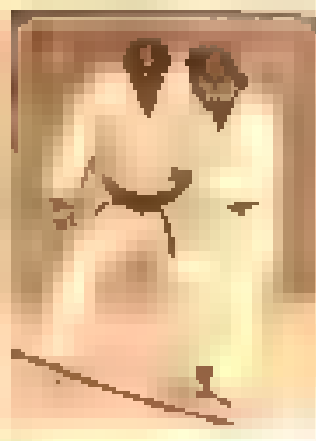
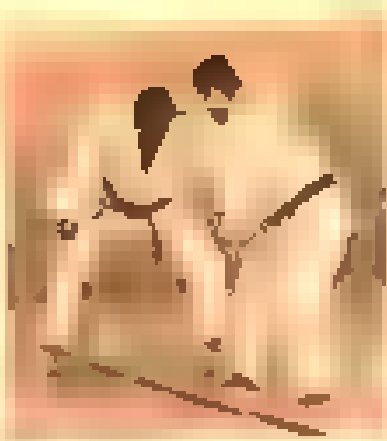
SONO SAN



# SONO KON

SONO KON

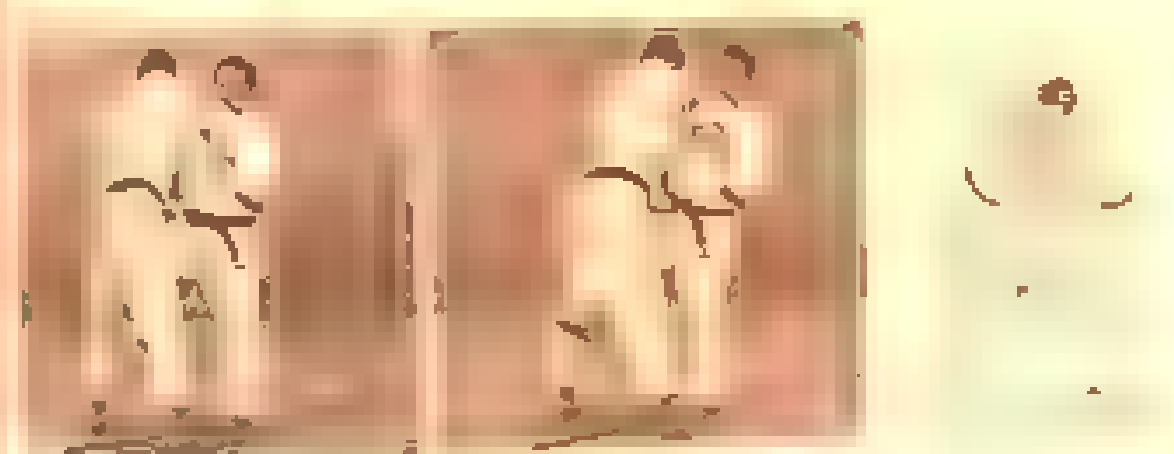




### 4 Hikibonshi-gaeshi

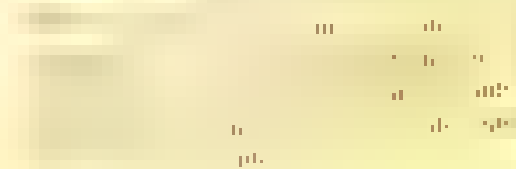
#### SOMO ICHI

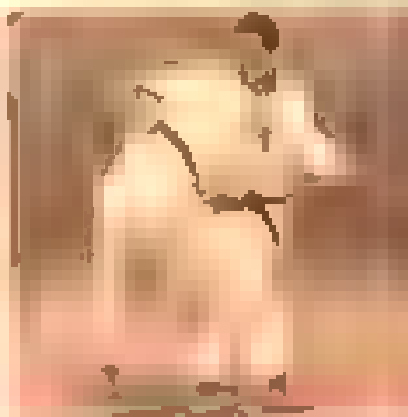
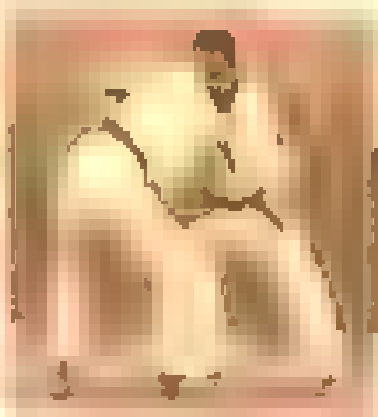
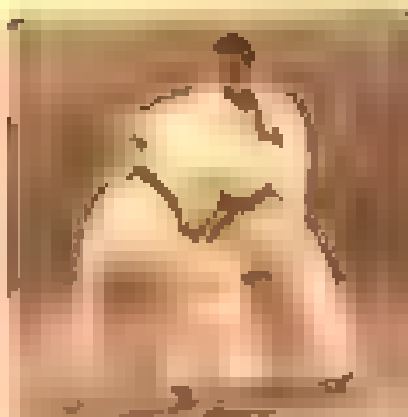
Hikibonshi-gaeshi from grappling in defensive posture



#### SOMO NI

Hikibonshi-gaeshi from the back of the opponent

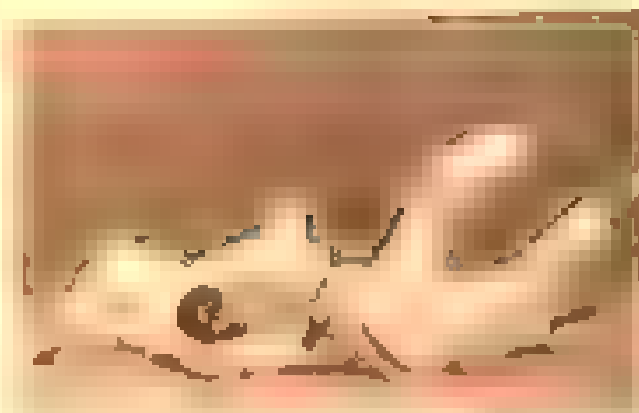




540 54N

Answer: **False**      **disproportionately** **disproportion** **disproportionate**

[illegible]



# SONO YON

[illegible text]

[illegible text]

[illegible text]

# SONO JO

[illegible text]



[illegible text]

# SONO KON

[illegible text]



Application Form

Name: \_\_\_\_\_

Address: \_\_\_\_\_

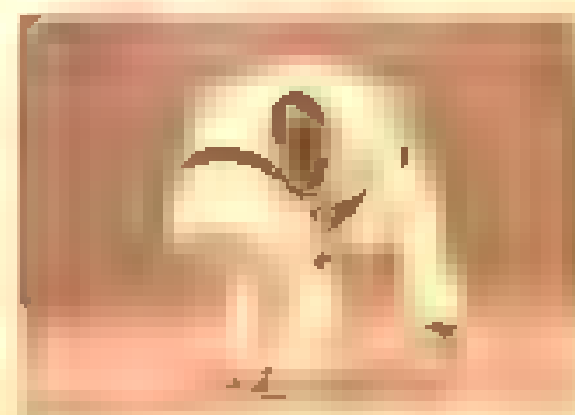
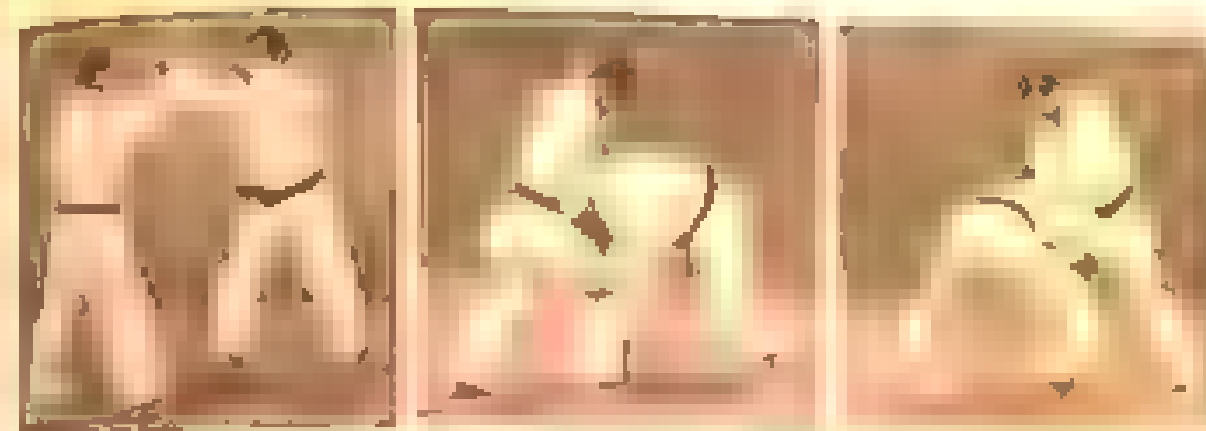
City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_

Phone: \_\_\_\_\_

Age: \_\_\_\_\_ Sex: \_\_\_\_\_

Height: \_\_\_\_\_ Weight: \_\_\_\_\_

Signature: \_\_\_\_\_



# APPLICATION

For the purpose of this application, please provide the following information:

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_

Phone: \_\_\_\_\_

Age: \_\_\_\_\_ Sex: \_\_\_\_\_

Height: \_\_\_\_\_ Weight: \_\_\_\_\_

Signature: \_\_\_\_\_

# YOKO-SUTEMI-WAZA

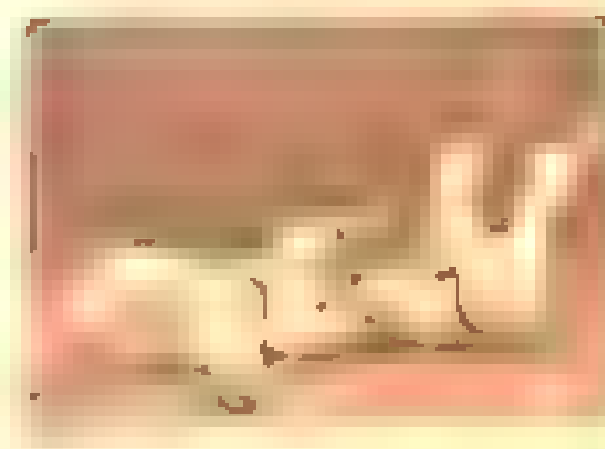
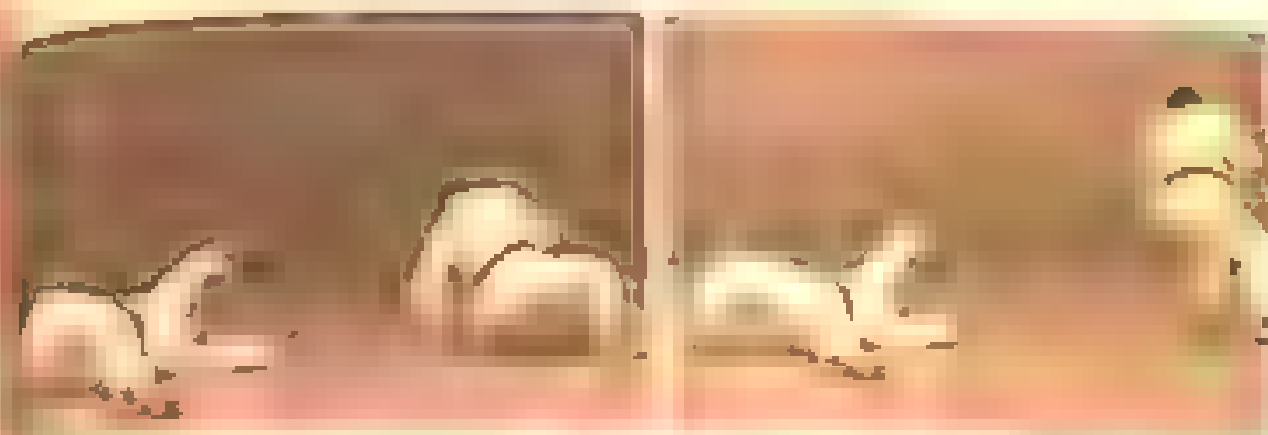




Uki waza

SONO ICHI

Uki waza Nage no kata technique



SONO NI



his male and female counterparts, head with his

June April 1997, it was the first time this technique

# SONO GO

Points to gender on an area

Men's and women's

Men's and women's

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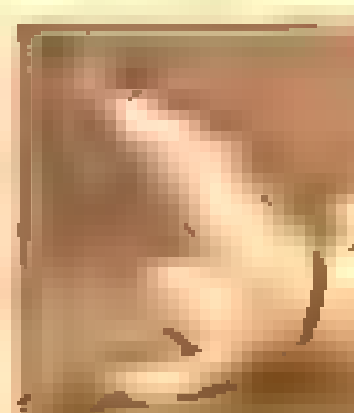
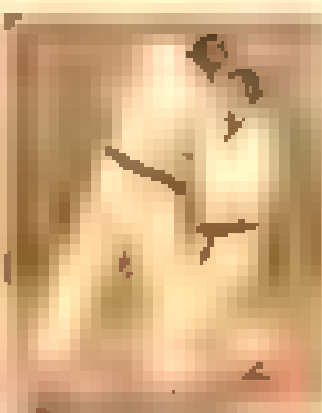
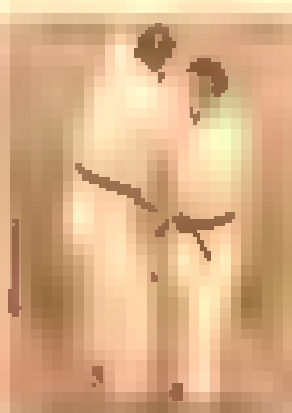
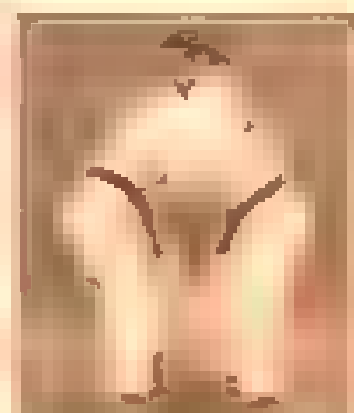
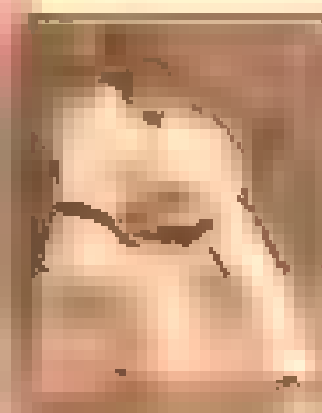
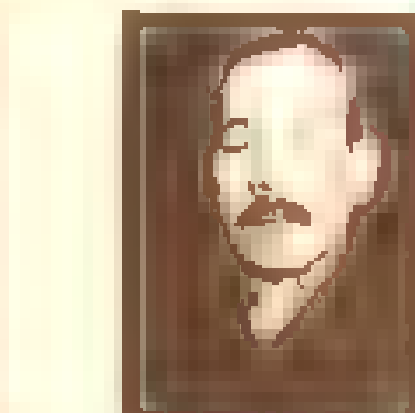
Men's and women's

Men's and women's

Men's and women's

Men's and women's

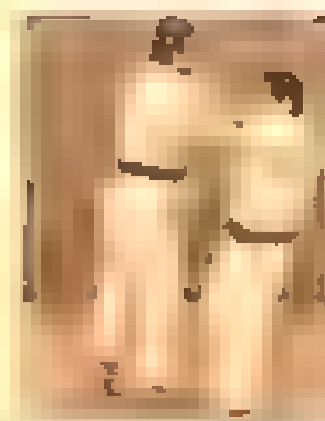
Men's and women's





# SONO NI

The shirt - good with a natural posture



# SONO YON

The shirt - good with a natural posture

# SONO YON

The shirt - good with a natural posture

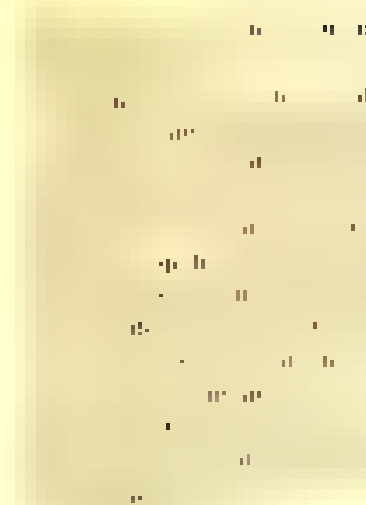
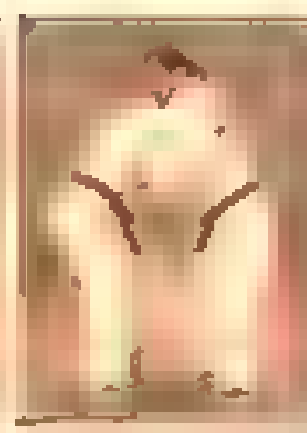
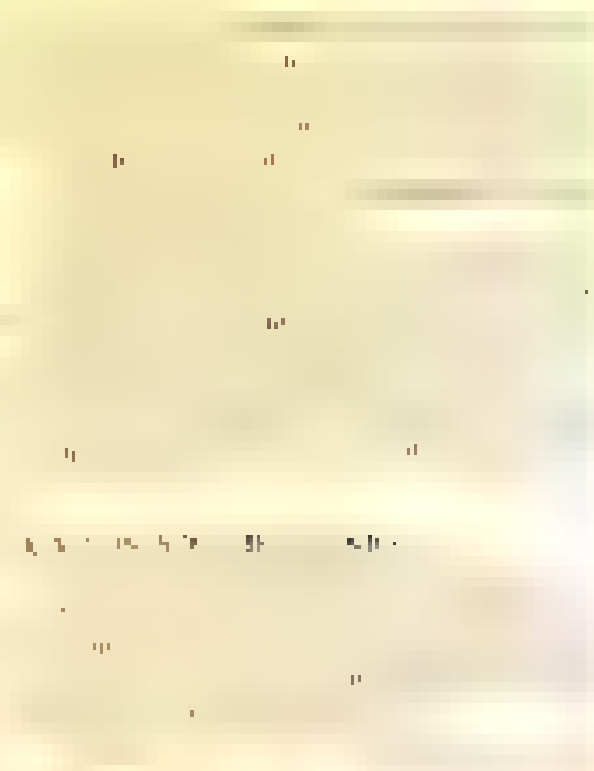
# SONO SAM

The shirt - good with a natural posture and a wide

# Tam-utovshi

## SONO ICHI

grappling in natural posture



## SONO NI

grappling in natural posture





SOME SAN

the first with them at night  
KING

# APPLICATION

Tanaka 12 11 10 9 8 7 6 5 4 3 2 1

2 Tanaka 12 11 10 9 8 7 6 5 4 3 2 1

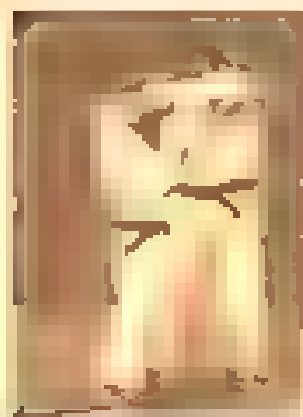


## APPLICATION

מחנה למידה-2022 | 31:15

STAMP VON

Tom shows with the felt are inserted through the felt panel from under the head.



## 5040 GO

[illegible]

א. חזקת השואה

## 5670 | J. Clin. Invest.

Value: 566.123456789



Photo No.

Subject - ... ..



# APPLICATION

Yoko-guruma - turning to the left



# 5 Yoko-gake

Yoko-gake - side take-down  
Yoko-gake - side take-down  
Yoko-gake - side take-down

## SOMO ICHI

Yoko-gake - of Nago no Kata technique

Yoko-gake - of Nago no Kata technique  
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Yoko-gake - of Nago no Kata technique



Yoko gave us pointers like a girl boss.

Վերջինս Բաղրամյանին ցույց տվեց

[illegible]

Figure 5. 0.106431 mg Yr<sup>-1</sup> 0.052

SONORCHI

وَقَدْ جَاءَ فِيهِ بِإِسْمَاعِيلَ



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1. *Staphylococcus aureus* (10<sup>7</sup> CFU/ml)  
 2. *Staphylococcus aureus* (10<sup>6</sup> CFU/ml)  
 3. *Staphylococcus aureus* (10<sup>5</sup> CFU/ml)  
 4. *Staphylococcus aureus* (10<sup>4</sup> CFU/ml)  
 5. *Staphylococcus aureus* (10<sup>3</sup> CFU/ml)  
 6. *Staphylococcus aureus* (10<sup>2</sup> CFU/ml)  
 7. *Staphylococcus aureus* (10<sup>1</sup> CFU/ml)  
 8. *Staphylococcus aureus* (10<sup>0</sup> CFU/ml)  
 9. *Staphylococcus aureus* (10<sup>-1</sup> CFU/ml)  
 10. *Staphylococcus aureus* (10<sup>-2</sup> CFU/ml)  
 11. *Staphylococcus aureus* (10<sup>-3</sup> CFU/ml)  
 12. *Staphylococcus aureus* (10<sup>-4</sup> CFU/ml)  
 13. *Staphylococcus aureus* (10<sup>-5</sup> CFU/ml)  
 14. *Staphylococcus aureus* (10<sup>-6</sup> CFU/ml)  
 15. *Staphylococcus aureus* (10<sup>-7</sup> CFU/ml)  
 16. *Staphylococcus aureus* (10<sup>-8</sup> CFU/ml)  
 17. *Staphylococcus aureus* (10<sup>-9</sup> CFU/ml)  
 18. *Staphylococcus aureus* (10<sup>-10</sup> CFU/ml)  
 19. *Staphylococcus aureus* (10<sup>-11</sup> CFU/ml)  
 20. *Staphylococcus aureus* (10<sup>-12</sup> CFU/ml)

[illegible]

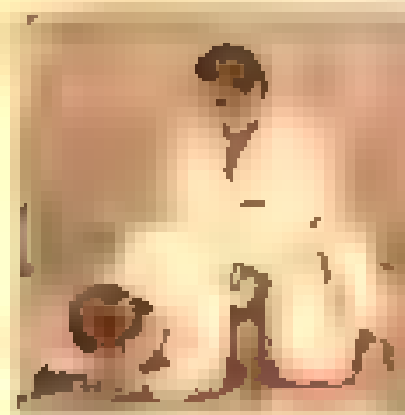
## SOND SAN

[illegible]

**A**      **B**      **C**      **D**      **E**

71101 11/11/2011 11:11:51

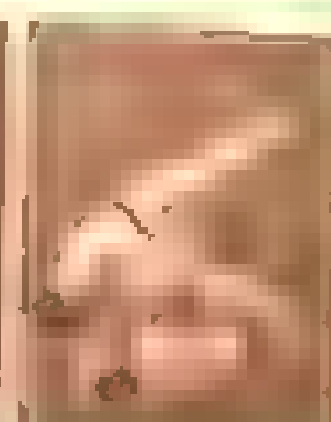
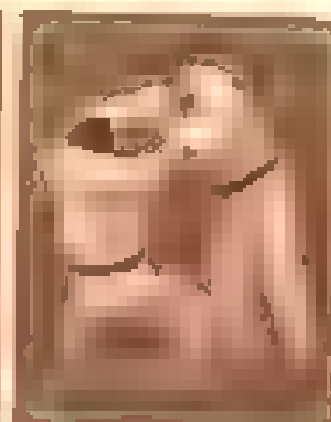
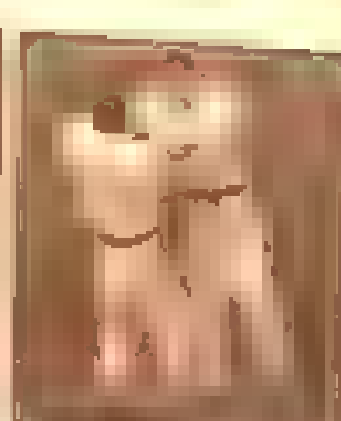
100

[illegible]

SUNDAY

Prints in complete one color up to 100%

Figure 1. The structure of the proposed fuzzy expert system for the diagnosis of the type of the fault in the power transformer.



5. **Verbleven bedrag**

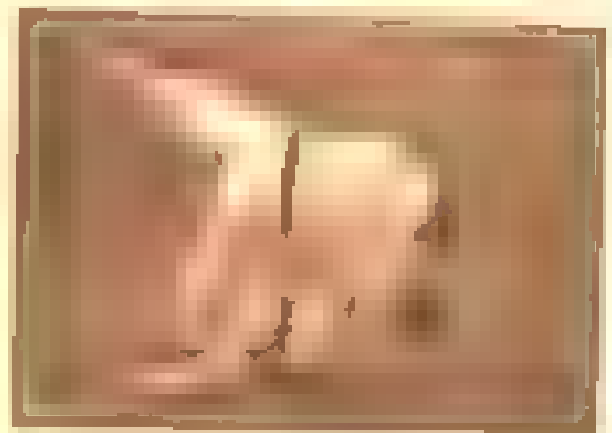
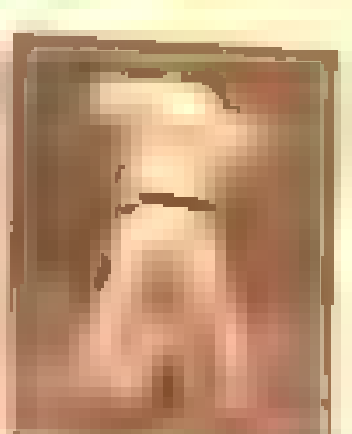
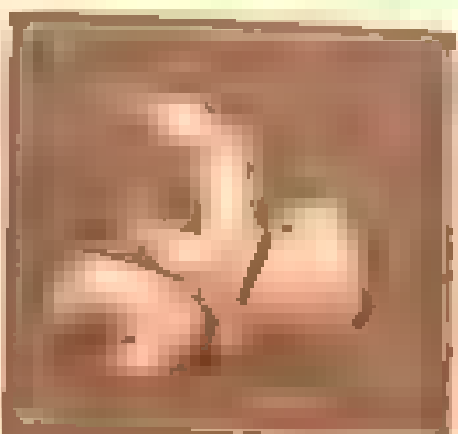
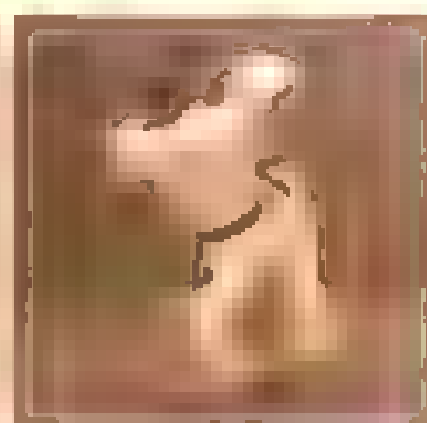
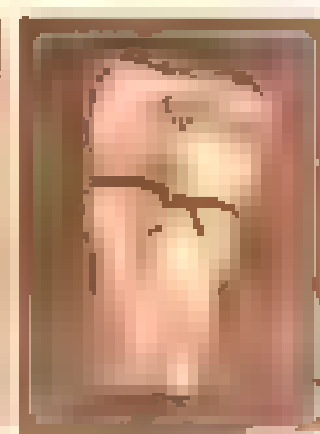
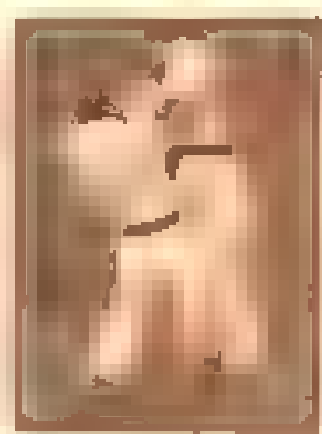
SONO CHI

bio. makes a really great picture though I am not sure about the water.

[illegible]

APPLICATION

Yuku-yakure from Uchi's dress in Haru



Yuku-yakure from Uchi's dress in Haru

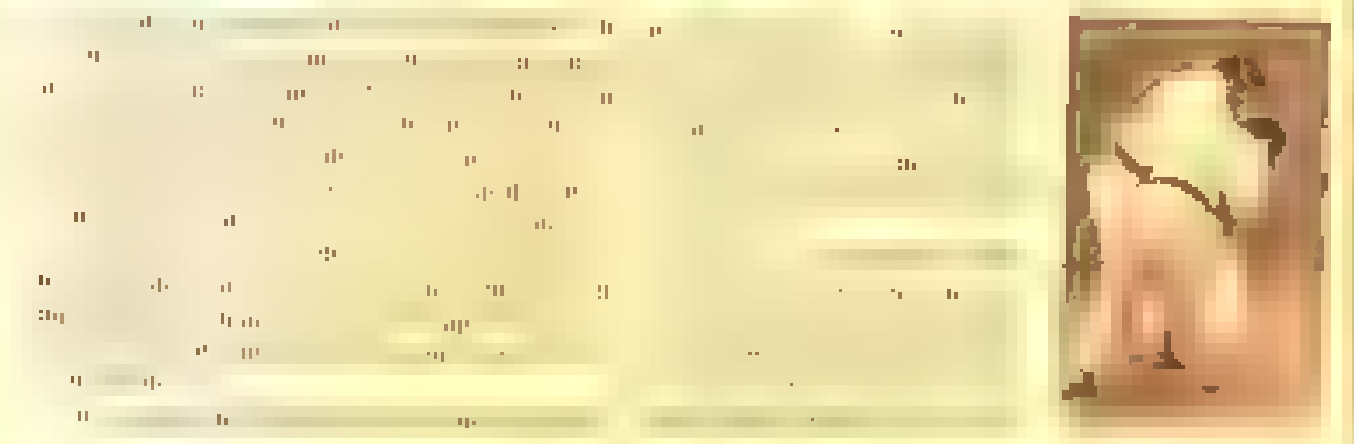


# SOMO NI

Two people standing in a room with both hands in the technique (technique) (technique)

# SOMO SAN

Two people standing in a room with both hands in the technique (technique) (technique)



H. Sawo muk, komi

SOMO KHI

Soma - komi - the word 'komi' is the word for 'to be' or 'to have'.



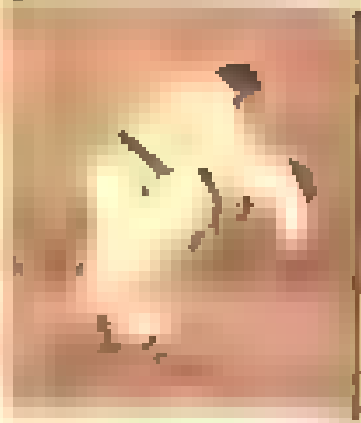
Suppl. dark count: 1000 counts/1000-172.10

[illegible][illegible]

Seto mahnkoru      seppung m a sh the upit log

[illegible]

התאחדות המורים והתאחדות ההורים



Uchi-makikomi

Uchi-makikomi

9 Uchi-makikomi

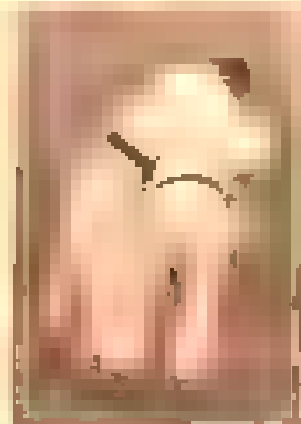
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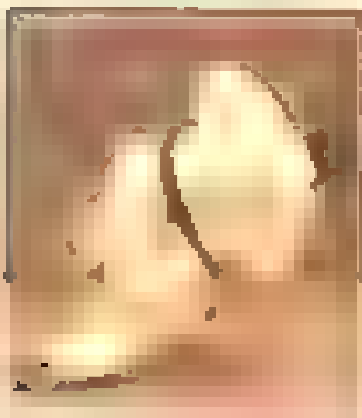
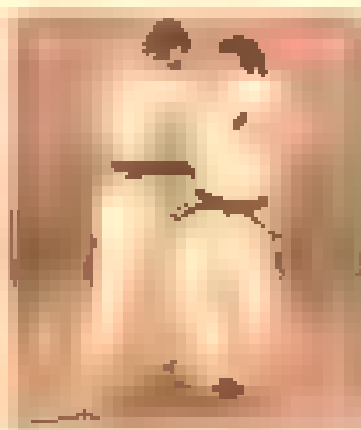
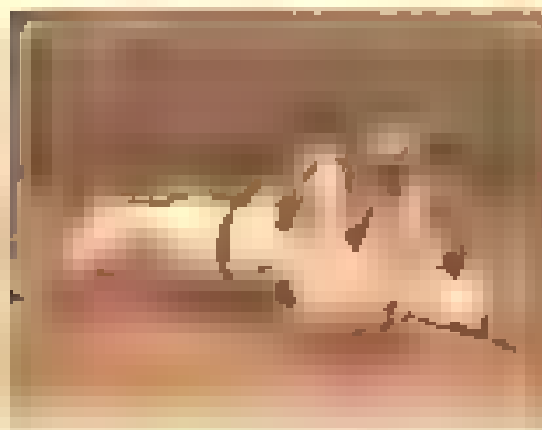
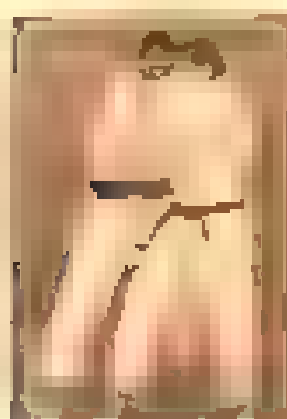
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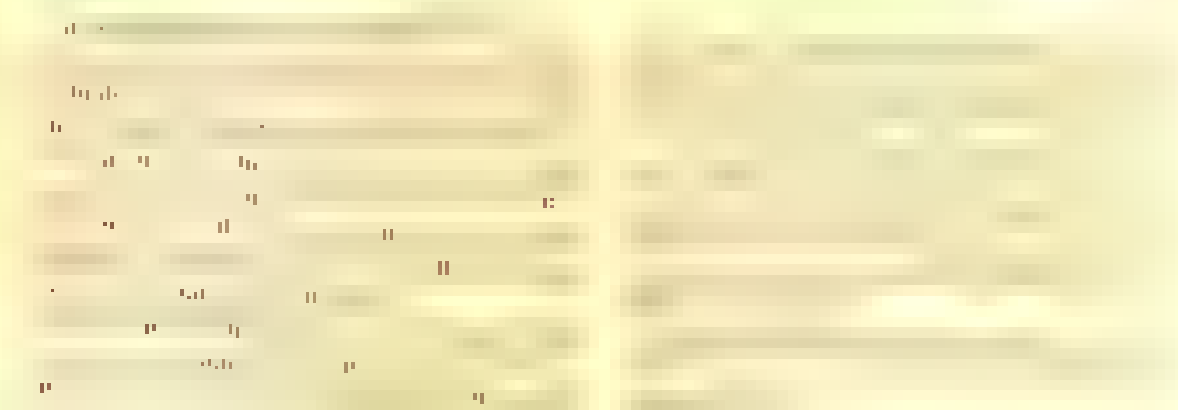
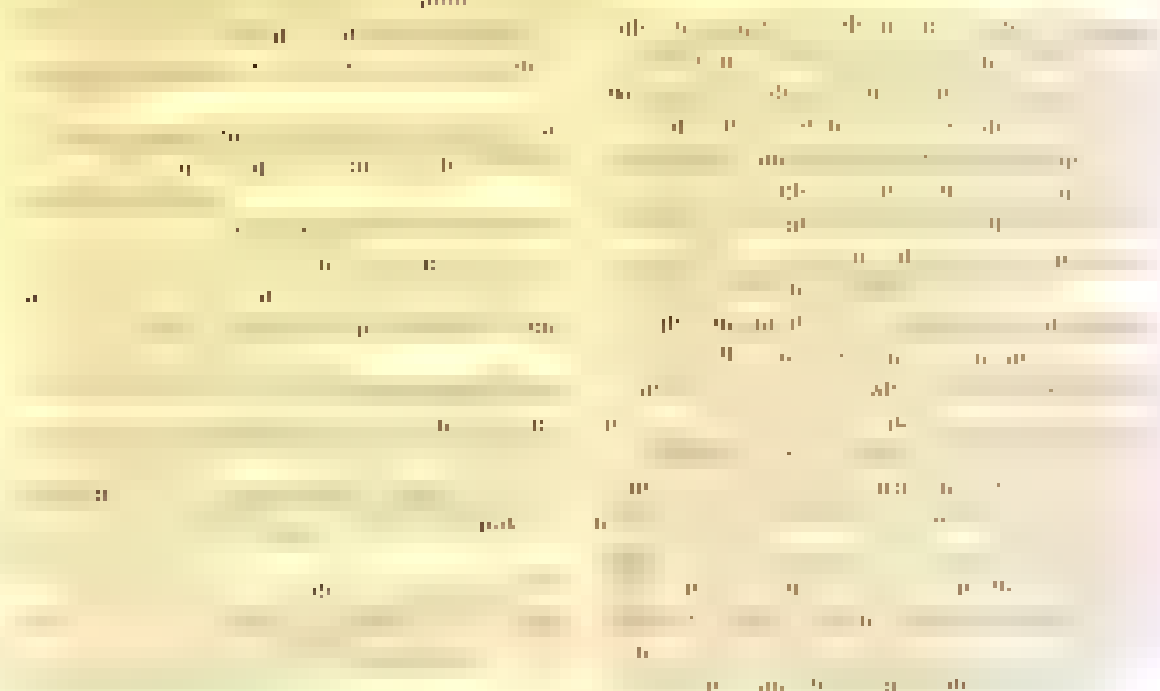
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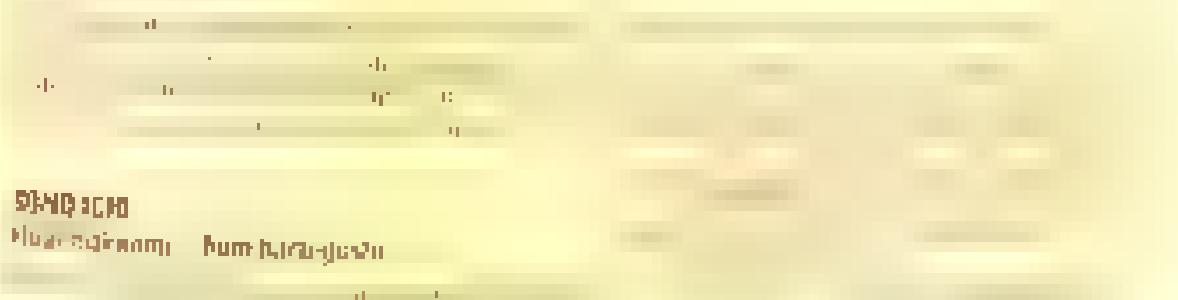


# SONO NI

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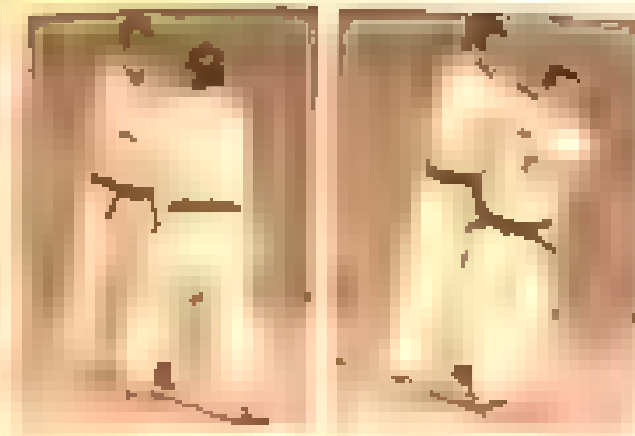
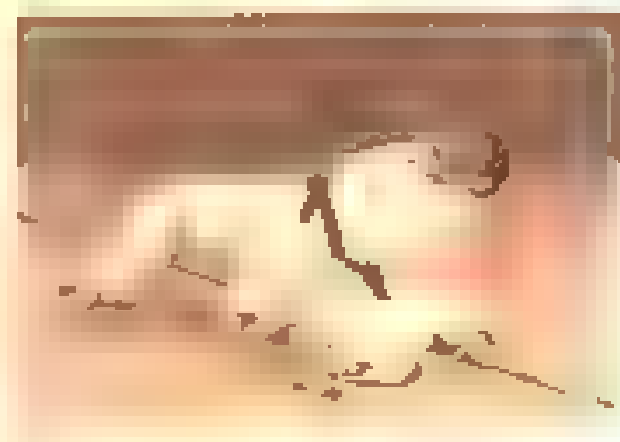


## II Hara makikomi



## SONO ICHI

Hara makikomi sumi haru-joshi



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1. **התאמה** – התאמה בין המידע המוצג לבין המידע המצוי.

ה'תשס"ב - תשס"ג

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Figure 1. The effect of the concentration of the *Agaricus bisporus* spores on the growth of *Agaricus bisporus* and *Agaricus bisporus* spores on the growth of *Agaricus bisporus*.

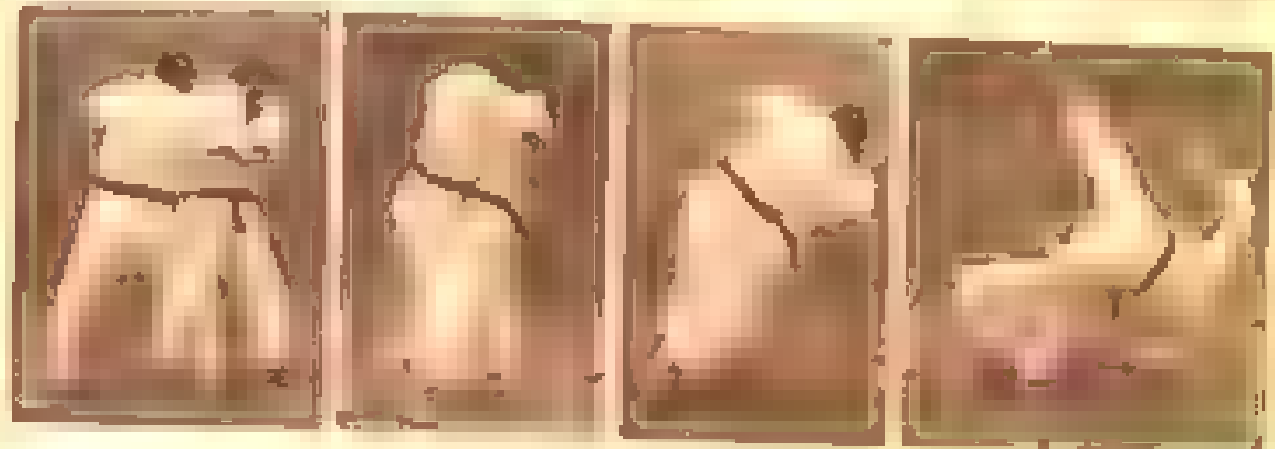
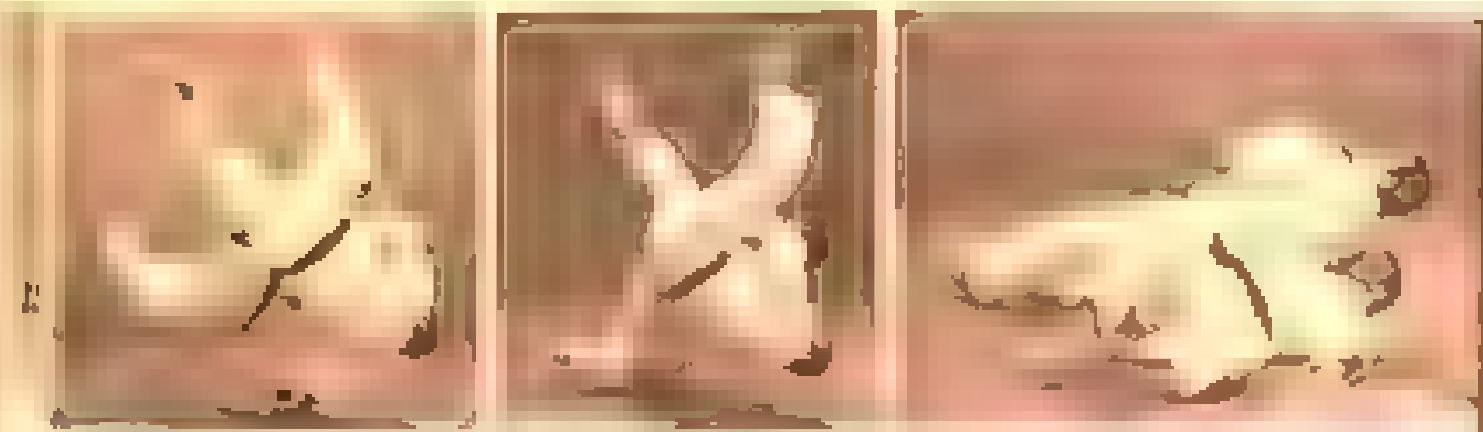
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13 Osoto-mak kumi

### SONO ICHI

Osoto-mak kumi

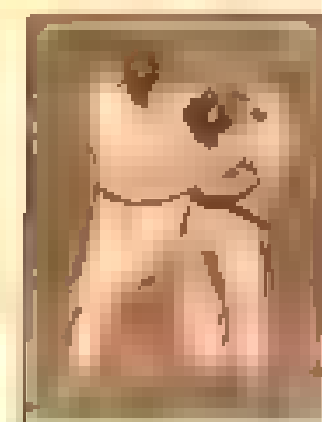
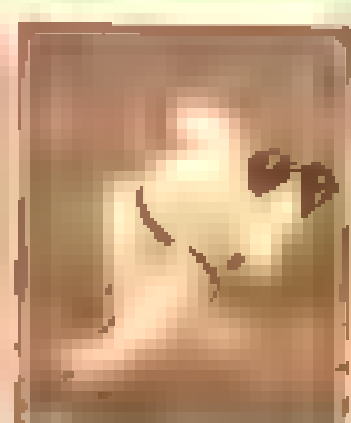
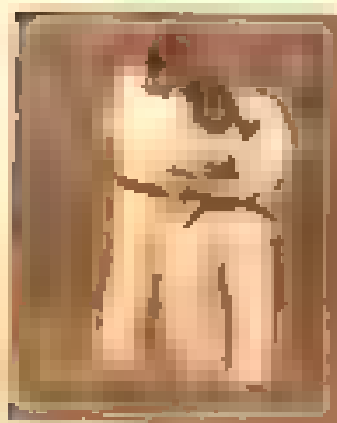
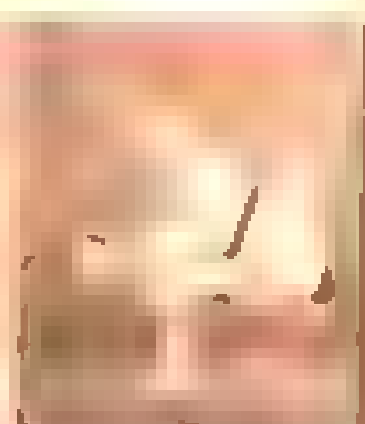
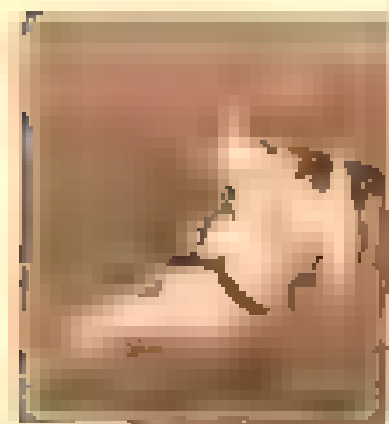
Osoto-mak kumi



### APPLICATION

Osoto-mak kumi





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Figure 1. The effect of the number of trials on the number of correct responses. The number of correct responses was significantly higher than the number of incorrect responses in all conditions. Error bars represent the standard error of the mean.

1. *Journal of the American Medical Association*, 1997; 278: 1019-1024.

SONIT-SAK

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moment he sees an opportunity, you snap his right foot to the inside of his right foot, move his right arm through who's right arm and place it onto the back of his waist (his hand on who's buttocks), and begin to rotate the wrapping action with your feet (photo 24).

In the moment you defend by stepping back with the left foot, you move his right foot over the top (photo 25), and, with his right hand placed on who's right hip, he steps his left foot back and around, opens his body towards the left (photo 26). Wrap your right arm tight against his upper arm, swing his body towards the left, and wrap around using both hands to complete the throw (photo 27, 28).

## 14 Karu-basami

Karu-basami's balance towards his rear from the left side of who's body, and, while dropping down into a crouch, he goes straight leg under a knee and under the left leg on the back of who's knee, and wraps his front body to a wheel-like action, but so that he is always balanced.

### SONO KARI

#### Karu-basami—grapping in right karu-mi posture

First and who starts the grappling from. Taking the one having in a right position, you grip the end of who's left sleeve with his right hand (photo 1), and grip the end of who's left hand with both hands using both hands to control who's left arm in a downward motion. Like a wheel to grapple and his left position becomes unstable (photo 2).

While lowering his rear and pull further downward with the left hand so that who steps forward with his left foot, at the moment who takes the left foot out position, you snap his right foot to the tip of who's left foot, take a front step on the back of who's

foot and who pulls who's right arm tight against the top of his right shoulder and the right side of his neck (photo 29), and wrap around with who's neck to complete the throw (photo 30, 31). It is also possible to wrap around with his right hand placed on the back of who's right hip.

This is a technique to continue to advance with multiple from one-gate.

Don't look who over his back, like from up and wrap around. Don't be an open arm wrap technique (photo 32, 33, 34).

With the right hand, and pull away with both hands. Like response by gripping who's left sleeve with the right hand and begins to move to a wheel position. You further open his body to the left, and from a right foot in position, turn and enter behind who and pull him round. Who is positioned in the left-hand position with his left foot forward and the right foot stepped back, and he moves as a wheel-like. He moves his right foot and then his left foot, and at the moment his foot are in line, you move his right foot forward slightly, snap his left foot back a bit, and while facing towards the left, pull who down with the right hand so that who's weight falls towards his back with his waist curved slightly, as his balance breaks. At this point, both who and who are positioned in a line (photo 35, 36).

And then, you launch off both feet and jump up with his body facing to the left (photo 4). He will naturally press his right leg on who's lower abdomen and his left leg on the back of who's knee, and you enter who's like a wheel, from both the front and the rear, on the lower half of who's body (photo 5-6).



37]. He turns his rear towards the right, pulls back with the right hand, drops onto one side of his body, while entering so that who falls towards his rear. Who falls back onto his back (photo 6, 7, 8).

### KYU DENRYO TO THE TECHNIQUE

Karu-basami is frequently used as a surprise attack, and it results in a wheel. Accordingly, it is important to win your opportunity unexpectedly and catch the opponent by surprise. The technique is very likely to be successful if you can execute it well covered as the moment the opportunity arises. Furthermore, this technique is

possible in that it can be covered properly without the timing required for other techniques. However, the name of this technique is such that who lands on his buttocks, therefore a large amount of momentum is needed to score it.

The practical condition required the level of the one having the both feet and the hand in a line, facing to the side. Therefore, taking the initiative, and must control who's left hand with both hands, so that who cannot take a grip (or he cannot move from side if they are grappling already) and make them breathe this posture (photo 7).

The posture will who's rear towards the back of



complete by pulling hands in the last arm form.

From a right han-no position, one pulls down towards the rear while turning and moving towards the left (Photo 28), and from like by pulling one's hands that his body becomes stiff in a position in which he cannot retreat. This is the last movement in the technique. It is essential to move with a firm grip, which holds the body in order to create the opposite arm. If one fails to possess properly one's hands, he will produce a sloppy technique. But one's gripping is not the purpose of the technique. One must know that one will have a good footing, with the whole of his body firmly set for use.

On the other hand, to prevent the balance from shifting, one must pull with both hands so that one's weight falls towards the outside of his left foot. He then pulls towards the rear with a right grip on the back of the other's collar and breaks his balance. This movement must be executed in coordination with the take in an instant. The timing is extremely important with regard to the outcome of the technique, and also from a perspective of injury prevention.

Before one launches off both feet and jumps up, he must be sure that his body is in a proper position while his body is in a proper position. It is not the case that the whole of one's body is in a proper position.

body has reached the rear. Furthermore, he must keep his body in a position so that the whole of his body, not just his arms, reach the left leg, which is also important for the outcome of the technique. One must move the legs to a position like a horse with its right leg on the outside of the left leg (on the front of his left), and his left leg on the back of the right leg. If his legs stay in place from their position in the same line, one will be in a position to fall to one's feet (Photo 30).

At the moment he executes the whole-line action with both legs, he pulls downwards with both hands, and his weight is on the right, and specifically with his legs dropping down, then one, moving him down. After one finishes dropping, he completes the technique by using his upper body towards the right while moving slightly with his waist and both legs.

## APPLICATION

### Taru-basami — Irimi n-guruma

Both sides people in a right natural position. Taru-basami while pushing one backwards. At the moment one steps back with his right foot, one steps his left foot in the top of the other's left foot while lifting him forward with both hands and breaking his balance. One is unable to transfer his weight onto his right foot and he steps up onto the top of both feet from the left position, as he falls on his back (Photo 31).

One turns towards the left by pivoting on the left foot, he lifts and moves his right leg as a large movement, and then he moves the whole of his body towards the left, moves the other around the balance of the right leg, and begins to throw him with n-guruma (Photo 32).

One responds by bending back, gives the back of one's leg with his right hand, and begins movement by pulling up (Photo 33).

At the moment, one has been thrown off the left

foot, jumps up with the left leg on the back of one's back, and while moving the back of one's body with both legs, the whole of his body moves the back and supports his body weight, and drops down onto the back of his body, with his body in a position to move the whole of his body downwards (Photo 34, 35, 36).

One is unable to move his body towards the right. The movement is executed by gripping with a right leg (on the right) in an instant, and one moves his body towards the right and supports his body weight, and drops down onto the back of his body, with his body in a position to move the whole of his body downwards (Photo 34, 35, 36).

One of the other side's grip on the back, one will be able to move the technique further away from the back one approach by bending back with the left foot forward, his waist pushed out, and his body in a position to move the whole of his body downwards (Photo 34, 35, 36).

In this situation, one gives one's right hand with the left hand that the person in his left hand is in a position to move the whole of his body towards the right, and one moves his left hand, jumps down onto the back, and drops down while supporting his body on it. One has the advantage of allowing one to jump up and move one's body towards the right.

On the other hand, the action of pulling one down towards the rear is executed by one's right hand in a position to move the whole of his body towards the right, and one moves his left hand, jumps down onto the back, and drops down while supporting his body on it.

It is also possible to execute the technique from both sides using this method.

## SORO NI

### Points to consider in taru-basami

#### Taru-basami — Irimi n-guruma

Taru-basami is a technique in which one moves the whole of his body towards the right, and one moves his left hand, jumps down onto the back, and drops down while supporting his body on it. One has the advantage of allowing one to jump up and move one's body towards the right.



salute. Furthermore, it mentions that Aikido Chohan Yodanis may qualify as this technique.

It is not clear whether Karate-kumite has ever existed as a technique in other styles of martial art, except in the case of Judo (Judo-ryu). The modern Karate-kumite is exactly the same as that of Judo (Judo-ryu).

#### Karate-kumite-ryu

The Karate-kumite-ryu refereeing rules state that the allowance or prohibition of Karate-kumite is decided at each contest. The refereeing rules of the International Judo Federation now prohibit this technique.

The number of injuries caused by Karate-kumite is very high.



Karate-kumite-ryu  
Judo-ryu

At the All Japan Judo Federation's 1960, a Judo-kumite-ryu opponent's left leg with Karate-kumite. The incident was not acknowledged through the whole of Japan. The incident was featured in every newspaper, with titles like "Dangerous Judo-kumite Attack Technique," "Judo World Spent in Karate-kumite," "Judo... Sport of Martial Art."

### 15 Kawazu-gake

Tori holds uke's neck with his right hand and wraps his right leg around the inside of uke's left leg, bends back, and drops down with uke as one body.

#### SONO ICHI

**Kawazu-gake**—dropping down with uke as one body

Tori takes a deep crouch in right stance position. Tori bends his waist, takes a big step back with the left foot, and draws uke's right foot forward. He pulls uke while pulling down, slightly with both hands. Uke responds by straightening up, steps back with his right foot, and begins to return to a stable posture (photo 1).

In this manner, tori begins the pulling action of both hands so that uke begins to step back with his right foot. He moves uke's right foot forward between uke's feet (photo 2), and, while opening his body towards the left, steps his left foot back and round to the outside of uke's left foot, and turns his back towards uke. At the same time, he holds uke's neck with his right arm, pulls with both hands and draws uke right against the right side of his back, while inserting his right leg from the front inside uke's leg and wrapping it round. Uke's left leg with his toes rounded around uke's left ankle (photo 3, 4, 5, 6). He supports his body weight on the left leg, and, bending back with his right leg wrapped around uke's left leg, he pulls uke up and drops back, meanwhile turning to the right, so they fall as one body with tori on top (photo 7, 8, 9, 10, 11, 12).

#### KEY POINTS TO THE TECHNIQUE

At the moment uke steps back with his right foot, tori draws in, and steps his right foot between uke's feet, thereby closing the distance between them, and, while pulling uke backward and breaking his balance, he

quickly opens his body towards the left, and steps his left foot back and round to the outside of uke's left foot, and turns his back towards uke. At this point, uke is in the a-hamami posture, while tori is in a right hamami posture, with his right foot positioned inside uke's left foot, and his left foot outside uke's left foot, both of his feet pointing in the same direction towards uke's left foot. This posture is essential for the following action of wrapping his right leg around uke.

Tori inserts the lower part of his right leg between uke's legs, and wraps it around the left leg so that the tips of his toes will not separate from uke's left ankle (photo 6). At the same time, he holds uke's neck deep with his right arm (photo 7), and pulls with both hands. It is important to contact uke with the left side of uke's chest, the inside of his left leg, and tori's right arm against uke's right arm, the right side of his back, shoulder, and right leg. Tori will not be able to pull uke's body up if these touches square.

When tori pulls uke up, tori must combine the actions of bending back and wrapping uke's left leg up with the right leg, the spring of the left foot lifting, and bending with his waist into one flowing action. When uke begins to fall back, tori drops down and, while turning his upper body towards the right, falls on top of uke so that they land as one body.

The name "Kawazu-gake" was commonly used in uke in this technique for many years, and was formally adopted in 1962. It is not permitted in competition under the rule article of the Kodokan Judo refereeing rules. It is also prohibited by the International Judo Federation.

If tori drops backward with his right leg wrapped around uke's left leg, then a "no permission" result will be applied. However, this technique is still recognized







When both men are still, both are struggling with the leg wrapped around from the outside toward the inside with *tsurugi-gake*.

## APPLICATION

### 1. *Kawari-gake*—*hira yoh-mai*

Both sides grapple in the *hira yoh-mai* position. The man on the left begins to *tsurugi-gake* with *tsurugi* (photo 8) after successfully lowering his waist, and holds the back of his opponent's waist with the left arm. He defends by bending back, and begins to escape by lifting his up.

At this moment, the defender is trying to lift his neck with his right arm, and as the man on the left tries to lift him up again, he wraps his right leg around the left leg from the inside (photo 9), and he continues to *kawari-gake* by then with the bending back and lifting him up (photos 10, 11, 12).

In this technique, the defender is holding the back of his opponent's waist with his left hand, and begins to defend and continue to *tsurugi-gake*, *tsurugi-gake*, *tsurugi-gake*.

If the man on the left tries to lift him up completely, he will not be able to defend simply by wrapping his right leg around the leg, and neither will he be able to continue to *kawari-gake*.

Therefore, it is important that the defender holds the neck completely at the moment he wants to fall. He must be ready, and maintain stability in this posture.

Then, at the moment the defender begins to lift him up, he wraps his right leg around the neck, and he continues the action of defending against the lifting him up with wrapping the left leg up with the right leg. He knows the man on the left has bent his back towards the rear. If the man on the left continues to bend back and lift him up, his weight will have shifted against the defender's back, and he will have completely lost his balance.

Until the point that the defender falls back, it is important to control the right leg against the neck with the right arm around the neck and the right leg wrapped around the neck.

The man on the left will have difficulty lifting him up, and the man on the right will be able to lift him up.

It is also possible to continue to *kawari-gake* from

techniques executed with the back toward the neck, like the *tsurugi-gake*, *tsurugi-gake*, *tsurugi-gake*, and *tsurugi-gake*.

2. *Kawari-gake*—*tsurugi yoh-mai* with the back toward the neck. The man on the left begins to *tsurugi-gake* with the back toward the neck, and responds by holding the back of his opponent's waist with the left hand. At this moment, the man on the left leg around the left leg using the principle described in *tsurugi-gake*. At the same time, he holds the neck with the right arm (photo 13), and begins to lift him up with the right leg while bending back, and drops down side-by-side with the neck (photo 14, 15).

In this technique, although the man on the left is on the left side without leaning on his back, it is regarded as a technique that always is *tsurugi-gake*.

The man on the left is not able to lift him up because he is bent backward and his back is held while wrapping up the neck with the right leg. In some cases, he drops down, moving towards the right, then, it is classified as *tsurugi-gake*.

## SONO NI

### From the outside to *kawari-gake*

There are many theories concerning the origin of the name of this technique. One of the most interesting is that the name of another technique—*kawari-gake* (*tsurugi-gake*)—was misused, because the pronunciation is the same. The 18th century Chinese book *The Art of Wrestling* (1800) contains a picture of a man and a dog wrestling. The dog in this picture is actually applying *kawari-gake*.



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